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EDITED BY

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DEMONSTRATION AT OPERA WHEN WAR MESSAGE ARRIVES

Ex-Ambassador Gerard Calls for "Three Cheers for President Wilson" After Artur Bodanzky Has Conducted the Metropolitan's Orchestra in "The Star-Spangled Banner"—Margarete Ober Faints on the Stage During Performance of "Canterbury Pilgrims" After News of Decisive Step is Received—Robert Leonhardt Also Succumbs to Fainting Attack Behind the Scenes

A REMARKABLE patriotic demonstration was witnessed at the Metropolitan Opera House last Monday evening during the "Canterbury Pilgrims" performance at the moment when news of President Wilson's war message was received. It marked the culminating point in the tension that has existed at the opera house as a result of the uncertainty that has been felt as to the effect that our entry into war would have upon the giving of opera there—particularly in relation to the numerous singers of German birth who are in the company. This combination of circumstances resulted in the most thrilling demonstration that has been seen in the great theater. Contributing features were the presence of ex-Ambassador Gerard, the singing of the "Star-Spangled Banner," cheers for the President and the Allies and finally the fainting of two German members of the company.

On Monday morning, when it was known about the Metropolitan that the President was to read his message to Congress that night, Giulio Gatti-Casazza consulted with some of the men in his Metropolitan Opera staff as to just what recognition should be made of this crucial event at the evening's performance, which, it was known, was to be attended by Mr. Gerard. Thereupon Mr. Gatti asked Artur Bodanzky, who was to conduct the De Koven opera, if he would care to direct the orchestra in the playing of "The Star-Spangled Banner." Mr. Bodanzky, who is of Austrian birth and was formerly conductor at the Mannheim Opera, replied that he would be very glad to do so. Librarian Mapleson was instructed to have the parts of the National Anthem placed at the orchestra desks.

The usually ultra-conventional Monday night audience was keyed to a high pitch of excitement on this evening, and the tension was increased when extras of the evening papers containing the President's message found their way into the auditorium. There was the unusual spectacle of the occupants of the parterre boxes eagerly scanning the war extras.

Audience Joins in Singing Anthem

Following the intermission preceding the fourth act, it was not thought unusual when Mr. Bodanzky appeared at his desk while the house lights were still up. However, when the orchestral players were signalled to rise, the audience at once grasped the situation. As the "Star-Spangled Banner" was played, many of the spectators joined in singing the anthem and there was a roar of applause and cheers.

Mr. Gerard who, with Mrs. Gerard, was in a box with Mr. and Mrs. Lewis Iselin, advanced to the front of the box and, his face deadly pale, called for "three cheers for Our President!" A tumultuous roar of cheering followed,



SOPHIE BRASLAU

Gifted American Contralto of the Metropolitan Opera Company, Who Has Earned Recognition Also as a Concert Singer of Distinguished Ability (See Page 22)

and then from across the house came a cry, "Three cheers for Mr. Gerard!" These also were given lustily. Then came cheers for "Our allies" and for the army and navy which brought a noisy response. Seeing that the tumult showed no signs of dying out, Mr. Bodanzky again led the orchestra in "The Star-Spangled Banner." This time the entire audience united in the singing, which was animated by an inspiring patriotic fervor.

Mme. Ober Faints

After this the performance went on, and the audience settled down quietly to listen to the final act of the American opera. The thrills, however, were not yet ended. Margarete Ober, who was formerly one of the admired singers at the Kaiser's own opera house in Berlin, was playing the *Wife of Bath* and as she advanced toward the footlights in the big pageant scene, she suddenly fell fainting upon her back, striking heavily upon the floor. Johannes Sembach and Max Bloch lifted her up and carried her out through the stage crowd. In her dressing room, Mme. Ober was restored to consciousness by Dr. William M. Ford of the house

staff, but he forbade her attempting to continue the performance.

Immediately following Mme. Ober's fainting, the orchestra continued to play the De Koven score, but there was only a fragmentary response from the singers. So great was the excitement on the stage that the performers were unable to give coherent attention to their work and the remainder of the act was done in a desultory fashion. Behind the scenes there was equal agitation, especially when another member of the company fainted—Robert Leonhardt, the German baritone. He, too, was speedily revived.

Shower Melba with Gold for Allies at San Francisco Concert

(By Telegraph to MUSICAL AMERICA)

SAN FRANCISCO, April 1.—Twenty thousand dollars was realized Thursday night at a concert given by Mme. Melba for the benefit of the Allies. When the diva called for contributions, gold and silver was thrown upon the stage from all parts of the theater. Melba's singing aroused great enthusiasm. Tina Lerner contributed delightful piano numbers.

THOMAS NUNAN.

LONG ISLAND JOINS THE RANKS OF THE MUSIC BOOSTERS

Important Meetings and Social Gatherings at Garden City Center Around Editor of "Musical America"—Plans Made for Musical Festivals to Begin with a Festival for School Children—Practical Demonstration of Splendid Talent in this Country Made by Young Pupils of the Music School Settlement of New York

GARDEN CITY, L. I., Mar. 27.—A music boosting campaign in which the central figure was John C. Freund, the veteran editor of MUSICAL AMERICA, has just been concluded here under the auspices of the Musical Art Society of Long Island. It was an unquestioned success.

In spite of the inclement weather the various meetings and functions were largely attended by representative people interested in music, and a great impetus given to the development of our own talent in this community. The necessity of co-operation of the various musical organizations and societies, so that the best results may be obtained, was urged.

The invitation to Mr. Freund to deliver his noted address on "The Musical Independence of the United States" was signed by Mrs. Louise Tarbell Rogers, president of the Musical Art Society; Bishop Frederick Burgess, Oscar F. R. Treder, dean of the Cathedral; Ralph Peters, president of the Long Island Railroad; J. J. Lannin of the Garden City Hotel; J. P. Calkins, superintendent of schools of Hempstead; Mrs. Amerman, director of the Rubinstein Club; Mrs. Walter F. Keefe, Harriet Ware Krumbhaar, G. Waring Stebbins, S. D. McAlister, Adrian Schiess, Gage E. Tarbell, Archer B. Wallace, O. Kafka, Mrs. R. Enew Hutcheson, Meredith Clark, Beverly A. Heatcraft, Helen Gardiner, Mr. and Mrs. A. Clark Rishel, Henry C. Fenis, Dr. and Mrs. George Sandhusen, Mr. and Mrs. G. H. Blanchard, Hugh Montgomery Krumbhaar, Gertrude H. Stoddart, Mrs. Chas. E. L. Clark, Mrs. H. C. Ferris, Gladys E. Hutcheson, Dorothea L. Gildersleeve, Alice Stickney Kafka, Mrs. Bethune W. Jones, Mary Louise Martin, Mrs. James G. Oxnard, C. B. Herrick, Mrs. John W. Paris, Ida H. Tircher, Mr. and Mrs. W. H. Madden, Mrs. J. S. Gildersleeve, Katrine M. Onderdank, E. R. Sutton, V. W. Tarbell, M. Louis N. Lanehart, Arthur Day.

Among the patrons and patronesses were, besides those mentioned above, Mr. and Mrs. Frank W. Frueauff, Dr. Francis P. Hamlet, Dr. and Mrs. John R. Herrick, Mr. and Mrs. Thomas Homans, Dr. and Mrs. Charles Ludlam, Miss Alice L. Lewis, Mrs. Helen M. Marsh, Mr. and Mrs. H. Hall Marshall, Mr. and Mrs. Charles D. Meneely, Miss Harriet Mulford, Miss Alice Preston, the Rev. and Mrs. Charles H. Snedecker, Archer B. Wallace, Mr. and Mrs. Donald Wilson and Mr. and Mrs. Luer L. Wiltbank.

Dinner at the Garden City Hotel

The exercises began with a dinner at the Garden City Hotel, at which Mr. Freund was the guest of honor.

The first speaker was Arthur Farwell, who was introduced by Mrs. Louise Tarbell Rogers, president of the Musical Art Society, as the president of the New

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York Community Chorus and a writer and composer of distinction. Mr. Farwell made an exceedingly interesting address, in the course of which he said that music expressed the spirit of a nation, and that the only way to get great creative art in a country was by making the people, as a whole, interested in that art. Mr. Farwell, to illustrate the effect of the particular work he is at present engaged in promoting, namely, community singing, told some interesting stories of what is being done in San Francisco by the Bohemian Club there, with their "high jinks," which are given in the great Redwood Forest, and which employed the work of any number of composers, artists, painters and singers, and has a great educational as well as social value.

Mr. Farwell was listened to with the liveliest interest.

Mrs. Rogers, in introducing John C. Freund, the guest of honor, referred to his long years of service in the cause of music and more particularly to the work which he had been doing in the last few years in going about the country, rousing an increased interest in music, and more particularly in endeavoring to democratize music and so bring it within the scope of the mass of the people. All of which he was doing without any reward of any kind and wholly at his own expense.

Dollar and Cent Value of Music

There being a number of business men present at the dinner, Mr. Freund directed their attention particularly to the dollar-and-cent value to a community, of music. He gave many instances to show that where a community is musical it expresses culture, which in turn expresses itself in a more active social life, which, again, meant business for the store that carried musical instruments, for the stores that sold supplies, pictures, carpets, furniture; in fact, everything that tended to make a beautiful and attractive home life. Furthermore, he said, where a community is musical a more cultured, and often a more well-to-do class is attracted. People like to go where they can hear good music, and especially where their children can get a good musical education without having to send them long distances to their teachers or music schools.

Mr. Freund then referred briefly to his experiences throughout the country, and spoke particularly of the efforts being made to establish community singing. He was emphatic in stating that a community cannot be made musical by injecting a symphony orchestra into it from the top. What was needed was to begin at the bottom, at the foundation, and this must be made by the introduction of good music, with competent teachers, and at least decent musical instruments, into the public schools; by starting community choruses; by giving band concerts in the summer in the open for the people, and in the school auditoriums in the winter; by encouraging societies for the study of music; by forming choruses for oratorio. On all of which there could be built societies for giving



Young Musicians Who Were Presented by Mr. Freund to Illustrate His Contentment That This Country Need Take Second Place to None in Its Wealth of Musical Talent. No. 1: Marion Kahn, Accompanist; No. 2: Gordon Kahn, Violinist; No. 3, Anna Masch, Pianist (Also a Gifted Dancer), and No. 4: Milton Prinz, 'Cellist. The Last Three of These Are Students of the Music School Settlement in New York

taken, he thought, was to get in touch with all the existing musical organizations on the island and combine them under the auspices of the Musical Art Society, so that while maintaining their separate existence, they could work together.

He suggested that efforts should be made at once looking toward a festival for the children, having choruses come from the various townships in Long Island to compete for prizes or for awards, with compositions, some of which should be selected and others might be left optional.

He also suggested a biennial festival, with Garden City as the first place where it could be given, and called the attention of the business men to the fact that all such efforts to expand music would unquestionably receive the support of the large business interests which were developing real estate on Long Island, and

festing itself in numerous ways: in pageants, in musical festivals, in competitions among school children in many cities; and finally in a determined effort not alone to standardize the profession, but to take legislative steps to rid the musical profession of the many pests and parasites that had dishonored it.

At the close Mr. Freund was warmly congratulated.

He was followed by Judge Wallace of Long Island, who, having expressed his whole-hearted sympathy with Mr. Freund's ideas and suggestions, stated that the time had come for action, that he trusted a committee would be formed for the purpose of getting to work in a practical way. He then detailed a personal experience in his early years, when he became a music teacher in a primitive way in order to earn a living.

Among the other speakers was Harriet Ware Krumbhaar, the former conductor of the Musical Art Society, to whose indefatigable efforts, indeed, the society owed its origin.

After the dinner it was understood that meetings would be held, that immediate steps would be taken for putting into practical effect the plans that had been suggested.

Speaks at the High School

On Wednesday morning Mr. Freund, escorted by Mrs. Rogers and other ladies, spoke before some four hundred pupils of the Hempstead High School. His address was devoted to a bright and witty description of the rise and progress of music and of the musical industry in this country. He told several stories which seemed to interest the young people greatly, for at the conclusion of his talk, which lasted about an hour, he received an ovation.

At mid-day the ladies of the Musical Art Society of Long Island gave a luncheon at which Mr. Freund was the guest of honor. At this function Mr. Freund spoke particularly of the influence the women had exerted in promoting musical knowledge and a love for music in this country. He referred to the great work which had been done by the women's musical clubs. He also told how many of the best and most competent, as well as responsible musical managers to-day were women. He then took up the power the women could exert in encouraging the recognition of our own talent "on the merits" and that the time had come for us to give such recognition to our own talent as had always been customary in foreign countries. With us, we seem to have been indifferent in this matter. Indeed, it had almost become an unwritten law to refuse support to anything and everybody American in music, regardless of merit.

Naturally, said Mr. Freund, during the formative period of our country we had to rely for our supply of artists, musicians, music teachers and composers on

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DR. MÖLLER EXPLAINS

**Denies That He Showed Disrespect
When National Air Was Played**

To the Editor of MUSICAL AMERICA:

I have read the article appearing in your last issue, on page 2, in which it is stated that at the concert of Joseph Bonnet on Sunday afternoon, March 25, in Aeolian Hall, I left the hall because I was asked to "get up or get out" for remaining seated while M. Bonnet played the "Star-Spangled Banner." The article states that I was asked to do so by Catharine A. Bamman, the musical manager.

In reply I beg to state that this was not the case. I did by no means intend to refuse respect to the National Anthem. I have taken out my first papers a year ago upon my intention to become an American citizen and consequently would hardly demonstrate against the American anthem in these days of international complications. On many occasions I have stood up during the playing or singing of the national anthem during the last few weeks, when political crises have been so acute.

The fact is that I was at this concert with an American lady. When the audience rose and I did not—I was occu-

chamber music concerts, recitals, especially such as would bring out "home talent." And thus, by educating a large number of music-lovers, the symphony society would come as the crown and apex of it all, sustained by the dollars and dimes of the people, instead of by the often unwilling contributions of business men or socially ambitious women.

A Constructive Plan

Mr. Freund then outlined a program of action which he suggested could be followed with great success by the Musical Art Society, which had already gained sufficient strength and membership to warrant it expanding its activities all over Long Island. The first step to be

pied at the time with my review of the concert—the lady immediately remarked to me that I should rise. I supposed Mr. Bonnet was playing the French national anthem, as French artists have done in recent concerts and did not feel obliged to join the demonstration. During the following discussion I was not paying attention to the music any longer and was naturally excited at being remonstrated with by my companion. I am acquainted with Miss Bamman and wish to assure you that I did not see her nor hear her make the remark which your last issue states she made and that I left the hall as a result of the discussion with the lady who attended the concert with me, as I felt that a concert hall was not the place to thrash out the matter.

All through the short incident I was not aware that the "Star-Spangled Banner" was being played. Had I, I would certainly have paid the anthem the same respect which I have on a number of occasions in the past.

You would oblige me by correcting the erroneous impression which must have been created by your report. Thanking you for giving this communication space in your esteemed journal,

Yours very sincerely,

DR. HEINRICH MÖLLER.
New York, April 1, 1917.

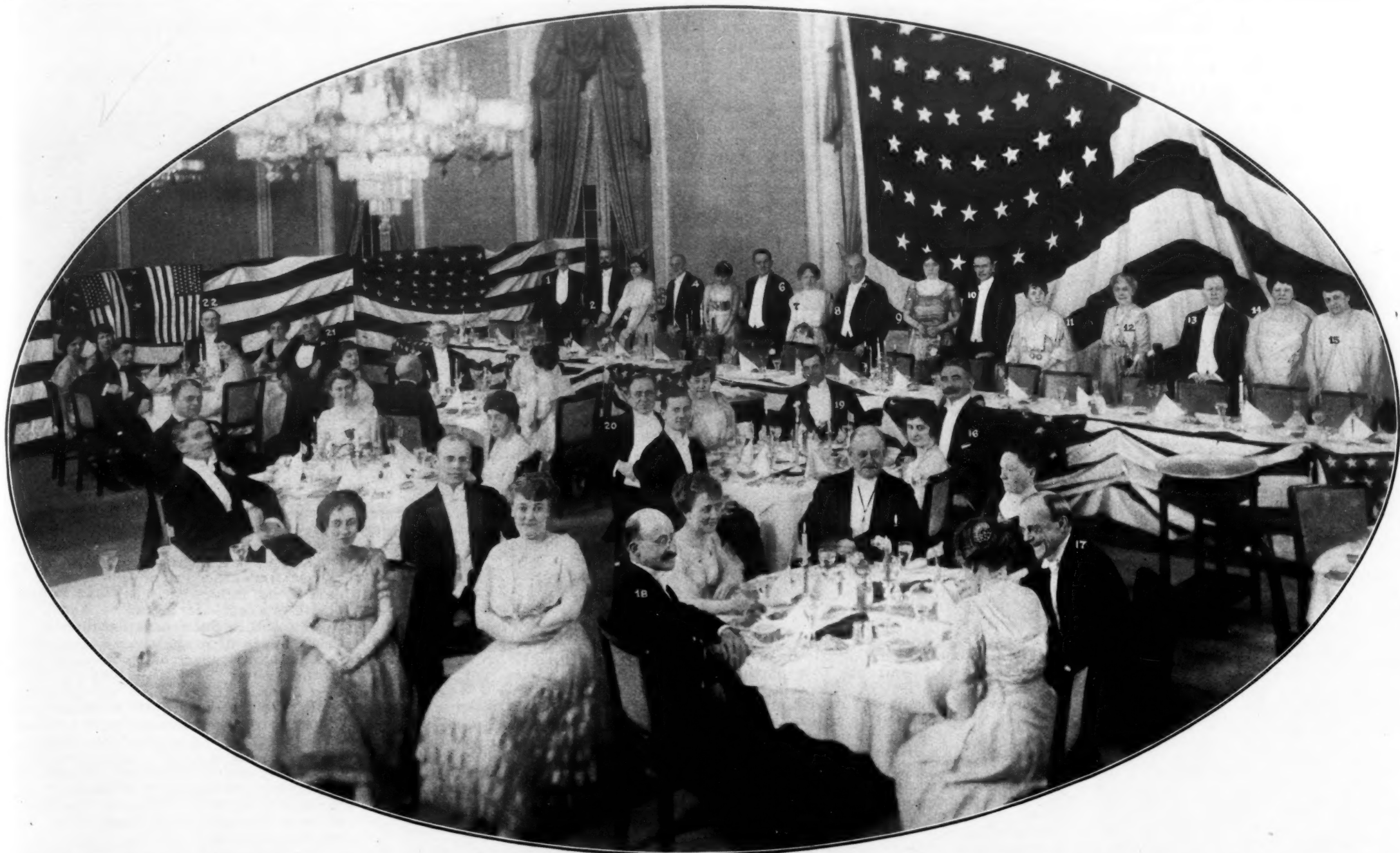


Evelyn Herbert, the Talented Young Soprano, Whose Artistic Education Has Been Undertaken by Mr. and Mrs. A. Graham Miles

thus were naturally interested in attracting a higher type of resident.

Signs of Musical Progress

In conclusion Mr. Freund spoke of the tremendous increase in interest in music all over the country, which was mani-



Patriotic Dinner of the Musical Art Society of Long Island, at Which Arthur Farwell, President of the Community Chorus of New York, Spoke and John C. Freund, Editor of "Musical America," Outlined Plans for a Series of Musical Festivals to Be Held Through the Co-operation of All the Musical Societies of Long Island. Some of Those in the Picture Are: No. 1, A. Clark Rishel; No. 2, Dr. Henry C. Ferris; No. 3, Mrs. H. Hall Marshall; No. 4, Dr. Kusta; No. 5, Mrs. Bertha Sturges; No. 6, Mr. Marshall; No. 7, Mrs. Frank Frueauff; No. 8, John C. Freund; No. 9, Mrs. Louise Tarbell Rogers; No. 10, Arthur Farwell; No. 11, Harriet Ware Krumbhaar; No. 12, Emma Richardson Kuster; No. 13, Frank Frueauff; No. 14, Mrs. A. Clark Rishel; No. 15, Mrs. Henry C. Ferris; No. 16, Gage E. Tarbell; No. 17, John Martin; No. 18, John W. Post; No. 19, Mr. Coffin; No. 20, Frank Gulden; No. 21, Judge Wallace; No. 22, Henry Bastow

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the old world. Now, the time had come for us to declare our musical independence, to let the world know that while we acknowledge our debt to Europe, we had to-day a mind of our own, and that we are determined to stand up squarely for our own composers, musicians and music teachers when they had merit.

Perils of Foreign Study

In connection with this Mr. Freund told several appealing stories to illustrate the disasters which had befallen so many of our young people who had gone to Europe, ill prepared, in order to secure a musical education. Of the thou-

sands who used to go to Europe before the war, owing to our insane prejudice in favor of everything and everybody foreign, Mr. Freund declared that not more than two got anywhere—the rest met with disaster or disappeared.

He particularly urged upon the ladies to give more attention to the encouragement of music, and especially of singing in the public schools and in the home. Where there was music in the home there was always an atmosphere of happiness, comfort; so the boy brought home a better type of girl, and certainly the girl brought home a better type of boy.

In outlining a program for the future activities of the Musical Art Society Mr. Freund called the attention of the ladies present to the fact that the expansion of activities of the local clubs was one of the great movements of the day in music. The musical clubs were no longer content to make music for themselves and their friends. They now realized not alone their opportunity to develop community music, but their obligation to do so.

At the conclusion of Mr. Freund's talk many of the ladies present expressed their conviction that his visit would result in his suggestions taking practical shape in the immediate future.

"The Musical Independence of the United States"

On the evening of Tuesday, in the great Ball Room of the Garden City Hotel, Mr. Freund made his main address on "The Musical Independence of the United States." He was introduced by Mrs. Louise Tarbell Rogers, who spoke of his work for nearly half a century in the cause and said that his career had been coincident with the growth and progress of music in this country.

Mr. Freund spoke before a large audience of representative people from all parts of Long Island, some of whom had come through the severe storm to hear him. The readers of MUSICAL AMERICA are already acquainted with the lines on which Mr. Freund has spoken in the various cities. At the conclusion of his address, which was punctuated by applause and laughter at the various points that he made, he said that he was about to make a departure from his usual custom of not having musical numbers connected with his address. He said:

"In the course of my talk I made two statements which I shall now endeavor

to make good by a practical demonstration. These two statements were to the effect that, first, we have in this country any amount of really fine musical talent if we would only take steps to discover it and give it recognition and support; second, that we can find the talent not merely in the great schools and conserva-

tories, or in the studios of the distinguished teachers, but in the poorer quarters of the city. For this reason, I have selected from the Music School Settlement, on the Lower East Side of New York, three young people who could show

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Photo by Anna Frances Levins

Louise Tarbell Rogers, President of Musical Art Society of Long Island



Garden City, L. I., the Center of a Great Musical Movement

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their natural talent, as well as their proficiency."

Mr. Freund then introduced little Anna Masch, a girl of some ten years, who played Tchaikowsky's "Song of the Lark" and later Schytte's "Hide and Seek" with such musicianly understanding, so much charm and grace as to delight the audience.



Harriet Ware, Noted Composer and Former Conductor of the Musical Art Society of Long Island

"Now," said Mr. Freund, "you shall hear a virtuoso of the cello, who doesn't stand as high as his instrument," and with that he led forward Milton Prinz, who played Servais's "Souvenir De Spa" and Moussorgsky's "Une Larme" and brought out such a fine, such a beautiful, musical quality of tone, and seemed so much in sympathy with what he was doing, that many in the audience were deeply affected. Some of those present, distinguished in musical circles, stated that they never remembered to have heard any child of the age of this boy play with such wonderful feeling, with such extraordinary musical understanding and expression.

Next on the program was Gordon Kahn, a young man of seventeen to eighteen years, who played Cottenet's "Chanson Meditation" and Hubay's "Hejre Kati" with rare ability and fine execution. Long continued applause followed Mr. Kahn's musicianly playing and continued until he came forward again and gave a German Dance by Mozart. Both Mr. Kahn and Milton Prinz were accompanied by Miss Marion Kahn, a graduate of the Institute of Musical Art. By the bye, it is but just to say that this young girl played the accompaniments with a self-restraint and a proper appreciation of the duties of an accompanist that caused many of those present to compliment her afterward in the highest terms.

Caruso Meets a Future Prima Donna

"Now," said Mr. Freund, "I have to introduce to you another young lady, whose story is not only interesting, but, indeed, romantic. It seems that some years ago Enrico Caruso, the great tenor, was importuned to make a present to a bazaar. With characteristic good will he presented a large and expensive doll.

"One day there was a knock at the door of his studio at the Knickerbocker Hotel. When he opened it, a little girl stood before him, with the doll in her arms. Said she:

"Are you Caruso?"

"I am," said he.

"Well, I am the little girl," said she, "who won your doll at the fair. I want you to hear me sing, for I am going to be a singer."

"Come in," said Caruso. He sat down at the piano and the little girl, still holding the doll, sang—what do you think?—the "Soldiers' Chorus" from "Faust!"

"The great tenor, internally choking

with laughter at the extraordinary exhibition, but realizing the absolute earnestness of the little one, smiled, and when she asked him whether he thought she would some day be a great singer, he said:

"Yes, some day, but at present you are too young to begin." And with that he gave her some candies and sent her home.

"Now, it happened that this girl was the daughter of one of the stewards at the Waldorf-Astoria. Being of a persistent disposition, she kept importuning her father to give her a chance.

"Finally, she attracted the attention of Mr. and Mrs. A. Graham Miles, Mrs. Miles being the daughter of the late Mr. Boldt, proprietor of the Waldorf-Astoria. They, hearing of the Caruso episode (by this time the girl was sixteen), took her to Caruso and asked him to hear her again, which he did, and expressed his opinion that with her beauty and grace of person, and some splendid tones in her voice, it was more than probable that, if she had the right kind of training, she would develop into a most successful prima donna.

"When Mr. and Mrs. Miles asked Caruso what teacher he would recommend for the purpose, he promptly named Mme. Gina Ciaparelli-Viafora, whom, he said, he considered one of the best teachers in the country, if not in the world. This resulted in the girl's going to Mme. Viafora, with whom she has been studying for about a year, and you shall now hear her. Her name is Evelyn Herbert, and she will be accompanied by Mr. Connell Quirk, an English musician and composer of eminence now in this country."

At this a very beautiful and modest girl, tastefully dressed, but with the utmost simplicity, stepped out on the platform and sang Burleigh's "Jean" and later Gluck's "O del mio dolce ardor." Being enthusiastically encored, she later sang the "Last Rose of Summer," and after that "Ouvre tes yeux bleus" by Massenet.

When the long continued and enthusiastic applause had subsided, Mr. Freund stepped again to the platform and said:

"Don't you think I have made good on my assertions? And let me tell you that these young people, the children of poor parents, some of them very poor parents, are but samples of the splendid musical talent much of which is dying among

Mlle. Gills Triumphs Anew

Her Singing of Modern French Songs Unsurpassable

So quickly and unequivocally has Gabrielle Gills become a favorite with New York music-lovers that the down-pour on Tuesday afternoon of last week affected not at all the size of the audience that crowded Aeolian Hall for her second recital. As before, the admirable French soprano won her hearers from the start and the afternoon proved one continuous ovation. She began with airs of Lulli and Mozart, followed these with a group of modern songs by Franck, Bruneau, Duparc and Koechlin and offered later Rameau's "Rossignols Amoureux," with flute accompaniment, and various songs by Borodine, Balakireff, Chopin, Fauré, Hûe and Bertelin.

Of Mme. Gills's singing and her art there is nothing new to record. Neither shows to especial advantage in the classic style of Mozart, Lulli or Rameau. Music of this sort accentuates the technical inefficiencies of her vocalism. But in French song of the modern type she can scarcely be surpassed, whether the call be for depth of expression or lightness of touch. Even lyrics of dubious musical value she transfigures by the perfection of style, the emotional sincerity and the beauty of voice with which she invests them. We have never heard a more nobly elevated proclamation of César Franck's "La Procession" than Mlle. Gills gave us last week. Nor anything more volatile and delicious than her performance of Koechlin's charming featherweight song, "Le Thé." These were the climax of the concert and the epitome of all that is moving and enchantingly characteristic in French interpretative art. Would that all who attempt the songs of France could be made to sit at the feet of Mlle. Gills.

Richard Hageman accompanied her admirably. H. F. P.

Ratan Devi, in classical East Indian Ragas and Kashmiri folk-songs, and Roshanara, in her dances of the Far East, delighted a large audience at the Hudson Theater on March 30. Tom Rector, a dancer, was a capable assisting artist.



The Garden City Hotel, Where the Meetings of the Musical Art Society of Long Island to Start a Series of Musical Festivals Were Held

you for want of recognition and encouragement.

"Surely the time has come for a change of heart on the part of the American people. Then we shall find out how much more musical this country is than we thought and we shall also find out what splendid and talented composers we have when we begin to open the door to them and give them opportunity to be heard."

Amid the applause that followed Mrs. Louise Tarbell Rogers called upon the whole company to rise and sing, first "America" and then the "Star-Spangled Banner." This brought to a close what was declared to be the most interesting, as well as important meeting the Long Island Art Society has held—a meeting which is destined to mark a new era in its life and develop a great movement for music on Long Island.

Plan Contest for Choral Societies

Mrs. Rogers, the president of the society, later announced that arrangements were being made for a contest for the numerous choral societies at Garden City late in May. This would be followed by contests by the school children from all parts of Long Island.

A prominent resident, who has large real estate interests, and who is a very wealthy man, said:

JACOBINOFF REPEATS SUCCESS

Philadelphia Violinist Plays Admirably in New York Recital

The young Philadelphia violinist, Sascha Jacobinoff, who is no stranger to New York, paid another visit on Wednesday afternoon of last week at Aeolian Hall. He played concertos by Nardini and Saint-Saëns and groups of short pieces by Marcello, Debussy, Sarasate, Bach, Kreisler, Wagner and Strauss.

Undoubtedly, Mr. Jacobinoff will develop into one of the higher type of violinists. He is already one of the most interesting of the younger set, and being totally unaffected, sincere, intelligent and generally level-headed, can be numbered among the few destined for artistic high flights. To-day, for that matter, he is an admirable player, of alert perceptions, musical instincts, real but not improperly assertive temperament, who draws a tone of large volume and sensuous beauty.

Mr. Jacobinoff played the Nardini Concerto very engagingly and disposed ably of the shorter numbers. He may be depended upon to gain in the subtleties of his art, for he has the means mentally and otherwise to do so.

Clifford Vaughan accompanied him fittingly. H. F. P.

Eightieth Anniversary of Theodore Dubois Celebrated in New York

The eightieth anniversary of Theodore Dubois, the famous composer-organist of France, was observed by Dr. William C. Carl on the evening of April 1 in the Old First Presbyterian Church with a festival performance of his "Seven Last Words." It was also the fiftieth anniversary of the oratorio. Dubois is well known in America. His organ works have for years figured prominently on recital programs, and as far back as at the opening of the Auditorium in Chicago he wrote an organ piece especially for the event. "The Treatise on Harmony," long used at the Paris Conservatoire, is one of the most comprehensive and exhaustive works on the subject. His masses and oratorios are also well known here. At the death of Guilmant, Mr. Dubois was elected as honorary president of the Guilmant Organ School and has taken a

"Like many another, I have never yet seriously considered the question of music. It has been outside the sphere of my personal activities. But having listened to Mr. Freund, especially having listened to his masterly address on the musical independence of this country, I have seen a light, and I shall now be glad to use my best efforts and to induce my friends and business acquaintances to do the same, in order to bring Long Island to a prominent place on the musical map of this country. We undoubtedly have the talent. There is an exceptionally cultured class among our residents and property owners. Among our business men, especially those who have large interests in New York, are many men who, once convinced of the benefit to come by furthering the cause of music, will not hesitate to contribute liberally, not alone of their means, but with their advice and personal interest."

On Wednesday morning Mr. Freund left for New York, on his way to Kingston, N. Y., where he was understood to be scheduled for similar work to that which he has been doing in Long Island and elsewhere, and which certainly, in this community, is bound to produce results the value and extent of which cannot be estimated at this time.

F. W. P.

lively interest in the work of Dr. Carl and the methods of France brought forward here. In Paris the anniversary will be celebrated on a large scale, with a festival performance of the "Seven Last Words."

Musicians' Club to Hold Annual Banquet

The annual banquet of the Musicians' Club of New York will take place on Monday evening, April 23, at Delmonico's. The guests of honor will be Sidney Homer and Mme. Louise Homer. David Bispham, the former president, will preside in the absence of the present president, Walter Damrosch, who is on tour.

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Spiritual Chastening America's Need, Declares Fremstad

Until We Are Forced to Forget Our Passion for the Material and the Ephemeral We Shall Wait in Vain for Our Great American Composer—Right Thinking as the Solution of the Major Problems of Art and Life—Unremitting and Tormenting Struggle with Self as the Price of the Realization of an Artistic Ideal.

"RIGHT thinking!"

So Olive Fremstad made answer to an inquiry as to the highest purpose of her energies, the object to which she is most inexorably bending her powers. For working—in the most exalted sense—Fremstad assuredly is; working toward consummations that engage only such souls with which time and the action thereof can have no concern, and which material change can in no wise corrode. Of the magnitude of these labors no records of concert appearances nor outward show of artistic effort can bear testimony. The woman is growing—growing spiritually. The process entails measureless labor, torment as infinite as unappreciated. Without inward flagellation one does not truly live in spirit. And Olive Fremstad lives to-day as never before.

"Right thinking! Life consists of right thinking. That was not formerly brought home to me as it now is, as it has been during the past year or so. To learn it I have suffered, but the perception of it has become clear. Yet how few understand what thinking aright signifies, or to achieve mental mastery! I am relentlessly battling with myself to accomplish it.

"Expression and supreme utilization of will—how all-important! I do not mean will force in the objective, coercive sense, for example, of the Kaiser's 'I will that the people should do thus,' 'I will this' or 'I will that'; but the individual control and enforcement of volition with respect to individual mentality and the truest direction and guidance thereof. Herein lie the highest fulfillments of life. We let our material bodies rule and dominate our thinking whereas it behooves us to do precisely the contrary. We suffer our nerves, our weaknesses to obtain the ascendancy over our selves. Do we think of the necessity of reversing the process and of subordinating our nerves to our selves?"

An American Lack

"We Americans lack introspective opportunities. Our vision is confused, distracted, unfocused. We waste thought in superficial details. We hasten from one material consideration to another, and to become acquainted with the deeper facts of our natures, to withdraw into our secret places and envisage the fact of our selfhood is a labor of difficulties almost insurmountable. An unrelenting passion for amusement, for diversion, holds us chained from childhood on. Our youngsters have their toys thrust upon them. They play with them briefly and pass on to others. Growing to maturity their amusements must be—and are—continued. But how many in the process of this wasteful frivolity pause for the intimacies of contemplation or to gaze beyond the trivial facts of the moment? Until we have been chastened out of this manner of living, until we can commune with and realize the spiritual factor which is our Self we shall await in vain our great American composer.

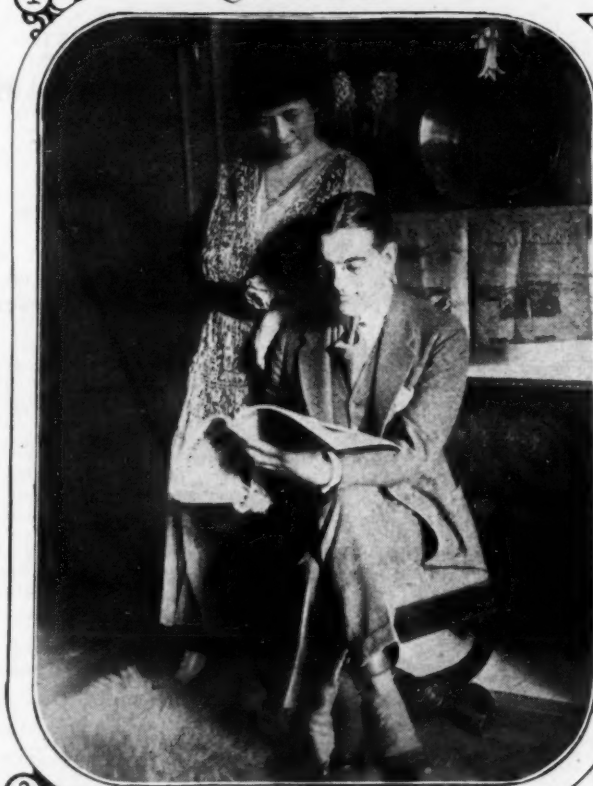
"It was during my early student days in Germany that I began to realize this. Until then I had not known the musical and artistic preparation that the concert halls, opera houses and theaters offer the youthful aspirant from his earliest years—the opportunity for constantly hearing great music and seeing great drama. But of greater importance than this were the quiet hours I spent sitting by my window, without distraction of any kind; hours of peaceful meditation, of study, of the reading of Kant and Schopenhauer, of experiencing that utter tranquillity which invites to the deepest scrutiny of one's being. With sadness one contemplates what is transpiring in Germany to-day: the operation of false, ephemeral qualities. This is not the Real Germany, the traditions of which are revered by all lovers of art and literature. We are all grateful for the beauty it has given us—for Goethe and Schiller, for Beethoven and Wagner—



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Above, at the Left, the Drawing Room of Mme. Fremstad's New York Apartment; Right, the Soprano's Latest Portrait. Below, Mme. Fremstad and Her Husband, H. L. Brainard; the Singer's Summer Home in Bridgton, Me.

but we deplore the substitution of the false for the true.

Wasting Time

"We are wasting time to-day—humanity as a whole—and wasting it stupidly under a mental pall of hatred, of malice, of violence. With what joy could not the world be filled by beauty of thought; with what gladness if we might daily send forth reflections of love to all others and in turn receive such thoughts ourselves. For we are, after all, but instruments and are great only in so far as we reflect the universal consciousness, the highest good. And so it must ever be absurd to speak of a superfluity of artists, or for such artists as there are to indulge in jealousies and mutual uncharitableness. Each being an expression of and an agency for the utterance of the creative spirit which binds and makes all things one, none can be superfluous. But the artist should recognize very clearly that he is a mouth-piece, that he must give out the substance of his soul. Artistic accomplishment is contingent upon giving out, not taking in. Creatively our greatest weakness in this country to-day is the failure to recognize this fact. We have not established the fundamental consideration. We have begun at the top instead of at the bottom.

The Divine Discontent

"My own supreme agony has arisen out of my failure to disclose that quality of which I had a clear vision. I have not been able to reveal what inwardly I conceived and to which I mentally gave shape. To do so has been my most

ruthless and unsparing endeavor—I shall not call it ambition—that is too cold and misleading a word. But none know of the nights I have spent in nameless woe after an exhausting 'Tristan' or 'Götterdämmerung,' of the rivers of tears, of sufferings almost beyond endurance. How trivial and—to me—how paltry all else beside the realization of those farthestmost ideals projected upon my vision! And yet the fulfillment of this purpose still eludes me. There is no draught more bitter. Who shall tell of the hours, the days, the months I spent over single phrases in 'Tristan,' pondering their full sum of significance, seeking to gauge the agony that must have stimulated the creation of each of them, endeavoring to sound the depth of Wagner's soul, to fathom the mystery of the spirit generally. It was a cruel, an implacable ordeal, but I could do no other than face it.

Only One Way

"And it was only in measure as I forgot my own identity during a performance that I could accomplish my task to any extent of satisfaction. When I neglected to control my thought, to think rightly, I lost myself in confusion and nervousness. By the same token I have had to give of my best at rehearsals. I underwent those precisely as I did a regular representation, and knowing in advance exactly what I wished to do. Even when under Alfred Hertz, we would go through 'Götterdämmerung' in one of the small rehearsal rooms of the opera house I found myself obliged to do exactly as I should before the audience. I cannot, like some

singers, rehearse by merely standing against the piano and counting 'one, two, three, four' and so forth. And even though I held aloft a broomstick for *Brünnhilde's* torch I lived in the part—and nobody laughed at me. But my conception was worked out in all its details beforehand. It must ever be so. The mental picture of a process must be present before that process can be carried to fulfillment. The architect has a full mental image of the house he is to build before beginning to build it."

H. F. P.

Ernest R. Kroeger Presents All-American Program in St. Louis

ST. LOUIS, April 2.—Ernest R. Kroeger recently gave a program of American compositions in Musical Art Hall, St. Louis. He gave great pleasure to his hearers in their performance. The program follows:

Nannie Louise Wright, Two Preludes, Op. 25, Nos. 1 and 8; Adolph M. Foerster, "Eros"; Arthur Farwell, "Dawn" (based upon two Indian melodies); Julie Rive-King, "Bubbling Spring," William D. Armstrong, "Hunting Song"; Ethelbert Nevin, The Gondoliers; Wilson G. Smith, Gavotte in F; Henry F. Gilbert, "A Negro Episode"; Arthur Foote, Prelude and Fugue in D Minor; Constantin von Sternberg, "La Chasseresse"; Charles Kunkel, Impromptu in C Minor; Bruno Oscar Klein, Margaret at the Spinning Wheel; W. C. E. Seeboeck, "By the Frog Pond"; Cary A. Preyer, Danse Fantastique; Edward MacDowell, Scotch Poem; Louis M. Gottschalk, "La Pasquinade."

The only recital Mme. Olive Fremstad will give in New York this season will be at Aeolian Hall on Saturday night, April 14.

AMERICAN SOPRANO WINS HONORS IN REVIVAL OF "L'ORACOLO"

Edith Mason Inherits Rôle Formerly Sung at Metropolitan by Miss Bori, and Sings and Acts It with Charm and Distinction—Scotti's "Chim-Fen" Again a Striking Piece of Portraiture—Illness Causes Changes in Week's Schedule

ONE of the unhappiest results of Lucrezia Bori's vocal catastrophe was the elimination from the Metropolitan Opera repertoire of Montemezzi's "Amore dei Tre Re," the most entirely admirable opera that has come out of Italy since "Falstaff" and "Otello." When the ravishing young Spanish soprano became dumb it was confidently expected that another would shoulder the burden of the splendid part of *Fiora*, since the work, in no sense a "prima donna opera," had won the public heart primarily for its own beautiful sake. But neither last season nor this has the management bestirred itself to find Miss Bori's successor. However, "L'Amore" was not the only work allowed to fall into desuetude through a single artist's fate. Mascagni's "Iris" and Franco Leoni's one-act "L'Oracolo," which had shown signs of prosperity, also went by the board. The prosperity of "Iris" hinged unquestionably upon the presence of Miss Bori in the title part, but "L'Oracolo," possessed of certain crude merits of its own, need not have been shelved for her defection.

To this conclusion the management has somewhat tardily come and so the lurid little work was restored to the stage last Saturday afternoon, serving as curtain raiser to "Pagliacci." Edith Mason fell heir to Bori's rôle, *Ah-Yoe*. What with Sophie Braslau and Messrs. Scotti, Botta, Didur and Rossi, the cast was in all respects the same as two years ago and the performance altogether as good. It can scarcely be urged that the retired singer greatly exceeded Miss Mason in charm or that she sang the part to better purpose. The American soprano had no trouble in meeting such dramatic requirements as were laid upon her and vocally she left nothing to be desired. There is no lovelier voice on the Metropolitan stage to-day.

Miss Braslau made the most of the small part of *Hua-Quee*. Among the men the dominating figure was the splendidly delineated *Chim-Fen* of Mr. Scotti—one of the most conspicuous achievements in this artist's gallery of maleficent portraiture and an altogether amazing denotement of subtle and sinister guile. Mr. Botta sings very competently the languishing love phrases of a conventional Italian opera lover disguised with a Chinese name and costume, while the *Chim-Fen's* philosophizing *Nemesis*, *Win-Shee*, finds a suitable exponent in Mr. Didur. Ella Bakos, no taller than she used to be, is still *Hoo-Chee*, the juvenile cause of an hour's worth of disagreeable doings.

The opera—based on Chester Fernald's short tragedy of the San Francisco Chinese quarter—undoubtedly holds an appeal for those who find yellow melodrama fit traffic for the lyric stage. The easy theatric effectiveness of the thing may even render unthinking folks insensible to the actual emptiness of the score, and to the dramatic ineptitude of much of it. But though this music, couched in the terms of Puccini and Mascagni, lacks every vestige of orig-

inality or inspiration, it betrays technically the hand of an adroit artisan. Mr. Polacco's conducting made the most of it and the audience was demonstrative, especially for Mr. Scotti.

Considering the appearance of Caruso in "Pagliacci," the attendance was by no means as large as might have been anticipated. Associated with the tenor in Leoncavallo's opera were Mme. Muzio and Messrs. de Luca and Bada.

"Canterbury Pilgrims" Repeated

De Koven's "Canterbury Pilgrims" received a third New York hearing on Wednesday evening before an audience of good size. There were noticeable improvements in the performance, in the way of better diction and a swifter pace in the action. There were no changes in the cast that gave the work its first hearing, and again Mr. Bodanzky conducted. The opera reached its fourth performance last Monday evening.

The annual Emergency Fund performance drew a huge audience on Thursday afternoon, when portions of four popular operas were given, with the company's principal singers.

First came the second scene of Act I of "Hänsel und Gretel," with Mmes. Delaunoy, Garrison and Tiffany, and Richard Hageman conducting. A scene from the second act of "Aida" followed, with Messrs. Martinelli, Amato, Didur and Rossi and Mmes. Matzenauer and Rapold, under the baton of Mr. Papi. Rosina Galli, the dancer, also appeared in this scene.

Puccini lovers were given a taste of "Tosca" when Mmes. Muzio and Braslau and Messrs. Botta, Bada and Reschiglian sang the third act. Mr. Polacco conducted.

A brilliant finale to the afternoon's proceedings was the fourth act of "Rigoletto," sung by Mmes. Barrientos and Perini, and Messrs. Caruso, De Segurrola and De Luca.

There was great applause for all the singers and a holiday atmosphere pervaded the opera house.

Change in the Schedule

Late Thursday afternoon Mr. Sembach reported sick and, as nobody else in the company sings *Pylades*, the evening's "Iphigenia" had to be renounced. The possibility of a performance had been in doubt even the preceding day, for Mme. Kurt was not yet reported to have recovered from her cold. However, the soprano telephoned the news of her recovery in the morning. Mr. Sembach's incapacity caused a hasty change to "Siegfried," though too late a one for announcement in the evening papers and, as nothing was known of the replacement of Gluck by Wagner, the audience was small. The opera began half an hour later than usual, but by speeding up the tempi of the first act and cutting out the opening scene of the second Mr. Bodanzky had the audience on its way home by 11.30. It was not an altogether inspiring performance and the second act was lifeless. Mme. Kurt, the *Brünnhilde*, deceived herself when she decided in the morning that she was better. Such portions of her rôle as she tried to sing showed her to be very ill. Messrs. Urlus, Braun, Goritz and Reiss filled their usual rôles, while Mme. Ober was *Erda* and Mme. Sparkes the *Forest Bird*.

"The Barber of Seville" came to its second hearing of the season on Friday

evening before a large audience. Maria Barrientos was again a charming *Rosina*, one of her best rôles, and again thrilled her audience in the interpolated "Voce di Primavera" waltz song and in the "Perle du Brésil" aria in the lesson scene. Mr. De Luca was a vivacious *Figaro*, in good voice, and Messrs. Segurrola and Malatesta gave their usual impersonations of the comic *Basilio* and *Dr. Bartolo*. Fernando Carpo was the *Almaviva*. Mr. Papi conducted.

Carmen came to her tragic end on Saturday evening for the seventh time this season in the person of Geraldine Farrar, who was originally supposed to have sung the Alexandrian woman of easy virtue, *Thais*, who dies in quite a different way. The indisposition of Amato, however, caused a hurried change of bill, and "Thais" was supplanted by a "Carmen" performance that enlisted Martinelli, Whitehill and Miss Farrar. The crowd that thronged the opera house to hear the Massenet opera was not a whit disappointed in the change. A gala performance was given under the baton of Mr. Polacco.

CONTRALTO MAKES DÉBUT IN ALL-RUSSIAN PROGRAM

Clara Pasvolosky Commands Admiration as Interpreter of Muscovite Songs—Sings in Vernacular

CLARA PASVOLOSKY, contralto. Recital of Russian songs; Princess Theater, evening, April 1. Accompanist, Frances Foster. The program:

The Princess's aria from "Rousalka," Dargomizsky; Vanya's aria from "A Life for the Czar," Gluck; "Forgotten," Moussorgsky; "The Clouds," Serenade from "The Stone Guest," Dargomizsky; "Fateful Moment" (cello obbligato by Gregory Aller); "Whether 'Tis Day," "By Chance 'Midst the Ball's Festive Glamour," "Ah Me, He Loved Me So!" Tchaikowsky; "The Star," Moussorgsky; "The Sleeping Princess," Borodine; Folk Song, Dargomizsky; "Charmed by a Rose's Radiance," Rimsky-Korsakoff; "The Butterfly," Arensky; "Good Night," Rubinstein.

Miss Pasvolosky's New York début was effected under exceedingly encouraging conditions, her audience being of formidable size and thoroughly in sympathy with her efforts. The young contralto displayed a genuine predilection for her task. Herself a Russian, Miss Pasvolosky apprehends the spirit of these noble songs and succeeds in conveying to her hearers much of the passionate quality in which they are cloaked. Her bearing is dignified and invariably sincere. Even to one unversed in the Russian tongue it was apparent that Miss Pasvolosky enunciated distinctly.

The contralto did her best work, it seemed to the writer, in Moussorgsky's poignant "Forgotten," Tchaikowsky's "Ah Me, He Loved Me So!" Borodine's "The Sleeping Princess" and Dargomizsky's fetching "Folk Song." The last named evoked a delighted demonstration and was repeated by Miss Pasvolosky. Her interpretation of Vanya's aria from "A Life for the Czar" lacked intensity and the popular Tchaikowsky "By Chance 'Midst the Ball's Festive Glamour" was not a strikingly felicitous reading. The recital proved clearly that the Russian tongue is ideally adapted to singing. Clearly pronounced, the inherent music of its cadences and inflections is materially enhanced by the composer's art. Miss Pasvolosky was enthusiastically applauded and received numerous floral tributes. Her accompanist, Frances Foster, was satisfactory.

B. R.

The Scranton Oratorio Society, following its New York concert at the Hippodrome last Sunday night, made a sight-seeing tour of Manhattan on Monday as guests of the guarantors; who brought the 350 choristers from Pennsylvania for the production of Berlioz's "Requiem," under Edgar Varese.

EDDY BROWN AGAIN PROVES HIS ARTISTRY

Violinist Gives His Final Recital of Season in New York, to Large Audience

EDDY BROWN, violinist. Recital, Carnegie Hall, evening, March 29. Accompanist, L. T. Grünberg. The program:

Beethoven, Sonata, Op. 12, No. 3, Bruch, Scotch Fantasy; Chopin, Auer, Nocturne, Paganini-Brown, Caprice, No. 22; Beethoven, Kreisler, Rondo, Sander, Harp, "Little Caprice" (first time), Kreisler, "Tambourin Chinois"; Sarasate, Spanish Dance in A Minor, Paganini-Behm, Caprice, No. 24.

Enthusiasm ran high at this recital. Mr. Brown's final New York recital of the season. The young violinist, who last season proved himself an artist of rare gifts, was in superb form last week and played his program with a skill, keen insight and a technical grasp that was illuminating. He is young only in years; his powers are already matured. Years of playing in public will probably add to his appealing art, but he seems to-day to command his instrument so completely that little, if anything, remains to be acquired.

The large audience applauded him with unanimous approval. Mr. Brown shows himself as a serious musician in his always presenting at his recitals a violin and piano sonata. Last week he played the Beethoven E Flat Major Sonata beautifully with Mr. Grünberg; his reading of it was refreshing and happily free from the academic. Were Beethoven's sonatas always played as enchantingly the idea that they are "too serious" would soon be dispelled. Bruch's finely made fantasy on Scottish melodies requires big violinistic powers. Mr. Brown published its contents in a convincing manner, playing it with plenty of dash and a nice appreciation of its contrasting moods. Rarely have we heard the double stops of the final section played so crisply and accurately! And his warm and richly sensuous tone made the melody on the G string in the opening movement sing.

In the shorter pieces the violinist again scored. Here were technical feats that bordered on the bewildering. The Paganini caprices he tossed off as though they were simple pieces; the Sarasate dance was for him child's play. His master's Chopin transcription he gave with glorious tonal fullness and charmed in the Harp piece, a new modern *morceau*, well worth playing. The Kreisler Rondo won a repetition and at the end of the concert he added Victor Kűzdö's "Witches' Dance" for violin alone. He was recalled again and again after his various groups.

Mr. Grünberg played his part in the Beethoven sonata with distinction and also the accompaniments in masterly manner.

A. W. K.

RECITAL FOR LISZT CLUB

Friedheim's Playing and Lachmund's Anecdotes Prove Entertaining

A brief recital of Liszt's compositions, given by Arthur Friedheim, the pianist, was the feature of the meeting held by the Liszt Followers' Club in Steinway Hall, New York, on March 28. More than a hundred members and guests were present. The avowed purpose of this organization is to foster the Liszt traditions and cult, besides promoting good fellowship among its members. The latter are divided into two classes: Active (only those who have at some time studied with some *bona fide* pupil of Liszt) and Associate (any music-lover). At present the club possesses a total membership of about fifty.

Preceding the recital Carl V. Lachmund, honorary president of the club, gave an informal talk on "Liszt and Some American Pupils," recalling interesting and amusing anecdotes from his fund of reminiscences acquired during his student years with the master virtuoso and teacher. Arthur Friedheim was also scheduled to relate some personal reminiscences, but was unable to address the assemblage owing to throat trouble. He played in brilliant style the great Abbé's "Benediction de Dieu," "Harmonies du Soir" and "Feux Follets." Mr. Friedheim received spirited applause.

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Dear MUSICAL AMERICA:

The oracles have spoken!

Mr. Richard Aldrich in the New York Times and Mr. William J. Henderson in the New York Sun reviewed the season of the New York Philharmonic Society just ended in last Sunday's issues of these papers.

Naturally, both have referred, and in pretty plain language, too, to the charges that have been brought against those who have undertaken to criticize the Philharmonic organization, and particularly Mr. Strinsky's conducting, as well as his choice of programs.

For my own part, as I have endeavored to make clear, I am not concerned with the issue as to whether the Philharmonic and Mr. Strinsky are open to criticism or not. No doubt they are, in some respects, as, indeed, are the other symphony orchestras.

The issue I have raised is as to the honesty of purpose, as well as the method employed in the attacks that have been made, particularly in the columns of the New York Times, by correspondents who sign their names, and the chief of whom was, as we know, an assistant professor of music at Columbia, who draws a stipend by writing the program notes for the New York Symphony Orchestra. Among the others was a musician of no particular distinction, who owes such prominence as he may possess to an endeavor to show us how poor an instrument the old clavi-chord was compared with the present pianoforte.

Musicians, music-lovers, and, indeed, all interested in music, I will admit at the start, can only profit by fair, dignified criticism, especially when that criticism is constructive, in the sense that it not only finds fault, but also suggests remedies; and, furthermore, is fair in pointing out the good points as well as the bad points of the matters under discussion. If, however, the criticism is conducted with evident animus, and, if not ostensibly at least secretly, in the interest of rival organizations, it not only merits censure, but suggests the existence of a clique of critics, musicians and others banded together not alone for the furtherance of a particular organization, but for the destruction, or at least for the injury, of any organization which may compete for public favor with the particular organization that they desire to support and bring into prominence.

* * *

Let me first take up Mr. Aldrich's article in the Times of Sunday last:

He admits that the Philharmonic has had an unusually, an unprecedentedly prosperous season; that its audiences have been large, and that on many occasions it has had to announce that the seats in Carnegie Hall were "sold out."

Instead of deducing from this that the public interest in the Philharmonic had greatly increased, Mr. Aldrich seizes it as an opportunity to state that "such success was necessary for the continuance of the society's career, which was in financial difficulties at the close of last season. It had a large floating indebtedness; and unless the energetic and devoted men and women at the head of its affairs had bestirred themselves to raise funds especially for the purpose of paying it, disaster would have ensued. Disaster seems now to have been averted."

What fair-minded person can but regard this dragging in by the hair of the financial troubles of the Philharmonic as other than direct, positive evidence of Mr. Aldrich's prejudice in the matter? Perhaps Mr. Aldrich desires us to understand that his charge that the failure of the Philharmonic to live up to its traditions was caused by the imminence of its financial collapse, which led it to popularize its concerts. If so, that only emphasizes my insistence that he is a prejudiced and not a fair critic.

By the bye, let me ask Mr. Aldrich where would the N. Y. Symphony Society be without Mr. Flagler's hundred thousand a year, and where, pray, would the Boston Symphony be without Banker Higginson's millions? Poor Muck wouldn't have even pretzels to sustain him!

* * *

Mr. Aldrich admits that the programs of the Philharmonic contained not less than five symphonies by Beethoven, two by Brahms, one by Franck, one by Gade, three by Haydn and two by Dvorak, one by Carl Goldmark, one by Liszt, one by Saint-Saëns, one by Sibelius, three by Tchaikowsky, one by Widor, and a great deal of music by Wagner, not to speak of the "Alpine Symphony" by Strauss, and much other music of a high character. Then he makes a particular charge to the effect that it was only after the attack had been made that Mr. Strinsky gave more music by Brahms, Schumann and Mozart.

Now, this looks innocent enough, doesn't it? Here, again, however, Mr. Aldrich is unable to conceal his prejudice, because he says, to quote him verbatim: "It must still be said that their appearance looked begrudged." Evidently, Mr. Aldrich possesses a sense outside those owned by ordinary mortals, which enables him to judge from a program whether a particular composition on the printed page is "begrudged" or not.

* * *

The fact that the audiences of the Philharmonic have been growing larger and more enthusiastic does not appeal to Mr. Aldrich as any evidence of appreciation of the good work being done by the orchestra and its conductor. All that it proves to Mr. Aldrich's mind is that the audiences that go to the Philharmonic are people whose "real interest and enthusiasm," to quote him again, "were bestowed upon music in which obvious effects were most easily obtainable and most easily brought home to the listeners, thrills most unerringly provided, and hence a popular enthusiasm most surely aroused in an audience more interested in the obvious, the pleasing and the thrilling than in the deeper concerns of the art."

That Mr. Aldrich should take a slap at the culture, intelligence, power of appreciation of the best audiences that assemble in Carnegie Hall to hear the Philharmonic, in order to bolster up his argument, is proof that his argument needs a great deal of bolstering. Concededly, a portion of such audiences may not be appreciative of the best in music; but the mere fact that they go to such concerts shows that they want to be, desire to be informed, as well as pleased, and that they have been attracted to hear a symphony orchestra, which many of them never did before!

However, Mr. Aldrich doesn't realize that the charges that he brings against Mr. Strinsky, the orchestra and the audiences must militate also against the composers whose works were given, and as these comprise some of the greatest known in music, the obvious conclusion is that much of the best in music does not, in the judgment of the eminent critic of the New York Times, reach that standard which he considers necessary in order that it shall be classed as "the best in music." And it is precisely here that the average intelligent person is very apt to ask by what heaven-sent right does Mr. Aldrich take upon himself to settle the question as to what is, and what is not, the best in music?

* * *

In referring personally to Mr. Strinsky, Mr. Aldrich admits that "he is an industrious, hard-working musician, devoting all his energies to the work of the orchestra." Then, in order to show his animus, he sneers at Strinsky by saying that: "He has made himself popular and well-liked with those who have the management of the society. He is *persona grata* with many men and most women."

Supposing somebody were to write to the editor of the Times and state that "Mr. Aldrich is an industrious, hard-working critic, devoting all his energies to the work of his department. He has made himself popular and well-liked with those who have the management of

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 69



Charles Gilbert Spross, talented American composer, whose songs have won him a national reputation. Has also gained distinction by his notable ability as an accompanist to some of the world's greatest artists.

the paper. He is *persona grata* with many men and most women." Would Mr. Aldrich, if such a sentence were printed, consider that the person who wrote it was giving him either a fair or square deal? I do not, however, think that anyone would write that sentence, for Mr. Aldrich's worst enemy would never accuse him of being "*persona grata* with many men and most women."

* * *

Now, let us take up our good friend William J. Henderson of the Sun:

He devotes most of his article to decrying the general tendency to make a virtuoso, or a kind of prima donna out of the conductor. Here I must agree with the eminent critic of the Sun, for I took the same ground long ago, when Toscanini was here, especially at the time when that great genius carried away by the wonderful orchestra under his control and by his "nervosity" often produced a volume of sound which so completely drowned out the singers that, as I believe I wrote you at the time, on several occasions, notably during a performance of "Tosca," the singers—and they were Caruso, Destinn and Scotti—were not audible to the audience. You could see them making faces but that was all!

Taking up the point that there are many who rush to the defense of a great conductor, especially when criticism assails him, Mr. Henderson goes back to what he calls the "happy days of Theodore Thomas and the Central Park Garden concerts." He carries the story through the efforts made to convince people of the greatness of the late Dr. Leopold Damrosch. Then there was the case of Anton Seidl, of Safonoff, and particularly of Arturo Toscanini, all of whom are brought up to show that anyone who dared criticize their efforts was promptly denounced by the conductors' friends and supporters.

In his article Mr. Henderson is more fair than Mr. Aldrich, for he admits that Mr. Strinsky has received a generous allowance of praise, "because he conducts certain types of music with enthusiasm and understanding." That was more than Mr. Aldrich admits. However, Mr. Henderson doesn't think Mr. Strinsky succeeds equally with other types of music. Maybe he's right; maybe he's not!

* * *

In order that he may not, even by imputation, be considered as advancing the

interests of Mr. Damrosch and the New York Symphony Society in what he has written, Mr. Henderson suddenly turns round in the course of his article, to deal poor Walter a couple of slaps of a resounding character. He accuses him of "making too many speeches, despite the fact that they are generally clever." Then, too, having evidently had the experience personally, he charges Mr. Damrosch with once in a while writing a letter to an editor, complaining of some criticism. In doing this he satirically states that Mr. Damrosch "is afflicted with literary aspirations."

Why the sneer?

In his explanatory addresses of the music which his orchestra is about to perform Mr. Damrosch has done an educational work which commends him to the highest possible recognition. As regards Mr. Damrosch's literary aspirations, it can be said that when he writes a letter it is generally to the point, and much more readable and informing than most of the musical criticism which we get in our daily papers. But this doesn't involve me in saying that I would agree with what he writes or with what he has on occasion cabled to Europe!

Having brought Damrosch to the mat, Mr. Henderson comes out with a pronouncement accompanied by a long trumpet blast, in favor of Dr. Muck and the Boston Symphony. And there you have it!

"If," writes Mr. Henderson, "the newspapers will stop praising the Boston Symphony Orchestra and Dr. Muck, much will be forgiven. But so long as Dr. Muck persists in being the best concert conductor in the country and the Boston Symphony Orchestra in being the best concert orchestra in the world it is unlikely that the newspapers—barring always the *Evening Post*—will stop talking about it."

You see Mr. Henderson, being now with the Sun, cannot conclude his article without taking a fling at the *Evening Post*. Which shows you that the old war is still on!

Incidentally, let me ask how many of the orchestras abroad has Mr. Henderson heard to justify his statement?

Was he ever in Europe during the concert season?

To me the humor of the situation is provided by the fact that Mr. Henderson

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

does the very thing against which he himself protests, for, having devoted a column and a half to decrying those who would deify the conductor, he falls flat before Dr. Muck, exclaiming: "Hosannah! Karl! You're the best conductor in the country!"

Yet, if my memory serves, was not Mr. Henderson the one critic who uttered lamentations during the 1915-1916 season over Muck's programs?

Into the controversy the veteran musical warrior Finck of the *Evening Post* naturally hurls himself.

Speaking of the attacks made upon the Philharmonic and its leader he says: "These attacks were so obviously inspired by a bitter animus, miles removed from judicial, fair criticism, that they completely missed fire and returned as boomerangs to plague their writers. The result has been that for the first time in the long history of the Philharmonic the sign 'All Seats Sold' has been a rule of late instead of the exception, as in former years."

Then Mr. Finck, in quoting the soloists to be with the Philharmonic next season, refers to the attacks that have been made against the Philharmonic on the ground that in order to make good it had to employ many famous singers and players.

This is precisely one of the points that I have made myself. So as to expose the animus in the attacks, you should know that Dr. Muck and the Boston Symphony Orchestra employed, in their own concerts in Boston more soloists than the New York Philharmonic; while Walter Damrosch, at the recent Beethoven concert given by the New York Symphony Society had no less than three famous soloists to help fill the house.

In discussing the attack on Mr. Stransky on the ground that in his programs he has neglected the classics, Mr. Finck brings out the fact that Mr. Stransky gave exactly the same number of performances of the works of the classical school as did Dr. Muck in Boston—Dr. Muck, who is always held up by certain critics as the model for all to follow.

That Mr. Aldrich was reduced to pretty desperate straits in order to find support for his attitude is shown by the fact that in the issue of the *New York Times* of the 18th he printed a letter written by a Mr. Davidson, who found fault with Stransky because his daughter, Miss Davidson, who had been studying the "Eroica Symphony" on the piano and had heard it played by Shannon's brass band objected to Stransky's reading because he did not render the Eroica in the same way that Shannon's brass band did.

Don't you think that is the limit?

So Reginald DeKoven mourns the plight of music in this country! Is not Mr. DeKoven unfair? Has not his own work, much of which has merit, brought him in at least one fortune? Have not some of the critics on the press referred to what he has done, in past times as well as recently, in generous terms? Because certain of the critics have not estimated his "Canterbury Pilgrims" at the value he puts upon it himself, does that prove that the country, as a whole, is lacking in musical understanding?

But DeKoven is not alone! Did not the supervisors of music who held their annual convention in Grand Rapids raise their voices to deplore our lack of musical knowledge and culture? How can we wonder if European nations regard us as barbarians so far as music is concerned, when we have so many of our own composers and musical educators proclaiming that that is about what we are? Does that not reflect upon the thousands and tens of thousands of musicians, dead and living, who came to this country to work and educate us? Not to speak of the Americans who have been endeavoring to do it, and a large majority of whom have studied in Europe?

And what about the ten millions or so of Germans or those of German descent who are here? Did they lose their love and appreciation of music when they became American citizens? Is there something blighting in American citizenship?

And right here let me ask a common sense question: If this country is in such a benighted condition musically, how is it that the greatest foreign artists, and even those who are not so very great, have found it, for years, an

El Dorado. Was it merely curiosity that attracted the crowds?

Willingly will I grant that there are entire masses—including the millions of ignorant peasants who have come to us from the other side—who are in a low state with regard to music. Millions of New Englanders and their successors in the Middle West are still under the influence of that Calvinism which never had any use for music and did as much as it could to take the joy out of life. Under its influence the majority of people are afraid to open their mouths; they don't dare to use their voices or their limbs freely; and that is why so many of them fail on the dramatic as well as the operatic stage. They look like constricted automata!

The creed of repression inculcated for decades has had its effect upon the English-speaking peoples. But we are breaking it down. We're sending it to the scrap heap. The American people have started to sing; even the American business men, in their Rotary Clubs, have started to sing at their weekly lunches.

The great movement, too, to democratize music has also started, and it can never now be stopped! It is becoming more and more evident that the people are just wild to express themselves in song. They have discovered the psychic as well as physical influence of community singing.

Why, its only the other day that over nine thousand people crowded the great auditorium in the Oranges to hear a Community Chorus led by Barnhart.

The community chorus movement is sweeping the country.

As I've told you before, the phenomenal growth of our musical industries, which today lead the world in quality as well as quantity, is irrefutable evidence of our growing love for music.

Ask Arthur Farwell, for instance, when he had the concerts in Central Park in charge, whether the highest class programs did not attract the biggest crowds?

When sweet Alma Gluck came out with one of her drastic declarations, to which I have already alluded, to the effect that every American mother should proceed to slay her male offspring rather than let them go to war, as being a mercy, I said to myself, I wonder how long it will be before that splendid artist and magnificent personage Eleanor de Cisneros rushes into print. And low and behold, from Atlantic City came the blast, in the shape of an eloquent and forceful communication to the *New York Times*.

Mme. de Cisneros takes the patriotic attitude that while she hopes that we may be kept from war, if war must come it will find the real American woman ready to encourage, to sustain our men. Finally, says Mme. de Cisneros, woman's greatest ambition today is to prepare the soul of her son to meet calamity, not run from it. "Teach him love of country," to protect its honor, as he would protect her honor. The brave man makes the noblest son!" says de Cisneros.

All of which is very fine, yet much depends, it seems to me, on what you are fighting for. If you could kill off a million

Germans how would you thereby avenge the murdered of the Lusitania?—especially if you could not reach those in high places in Germany who decreed the Armageddon through which we are passing.

The Music League, I am glad to say, is beginning to receive from the press some recognition for the good work which it has been doing. This league, you know, was founded some time ago by a number of public-spirited women, to hear young people from behind a screen, with the aid of experts, and when any of these young people are found to have talent, which only needs opportunity, why, they furnish the opportunity and also some financial assistance.

When the league was first formed, as is generally the case with such efforts, a number of women readily gave their names to the undertaking and thereby secured a large amount of publicity. They were held up as benefactors. But many of them, if I am correctly informed, never paid up their subscriptions, nor did they attend any meetings.

However, through the devotion and public spirit of a few women, notably Mrs. E. H. Harriman, Mrs. Willard Straight and Mrs. Otto H. Kahn, the organization was kept together and has done a great deal of good. It has already brought out several musicians of eminence. It has been the means of bringing out May Peterson, originally from Oshkosh. Now Miss Peterson is such a success that she commands good prices for her performances and is making a good living. And yet, two years ago, when she was forced by the war, while making a tour of the French provinces, with the Opéra Comique, of Paris, to return to this country her prospects seemed desperate. It was the Music League that saved her! Now she has her opportunity to sing leading rôles at the Metropolitan.

David Hochstein, the young violinist, is another case. Born of very poor Jewish parents, in Rochester, N. Y., through the Music League he got his opportunity and now he plays on the same platform with Amato, Caruso and some of the greatest artists.

David Sapirstein, a Hebrew boy from Pittsburgh, is another instance. He had made some success in Berlin, but when he came to this country he found the doors closed to him. Through the Music League he made a début and scored a success. You may remember that in January, 1915, he made a memorable record, which was, I believe, only equalled by Rubinstein, and that is, he played six successive recitals on six consecutive evenings, each evening with greater power and success. Then, when he had done this, instead of being exhausted, he went to Chicago and appeared there in a seventh recital.

I bring up the case of the Music League not alone for the opportunity of referring to the good work which it has been doing, and no doubt will continue to do, but for another reason. There are a number of enterprises connected with music of an altruistic character. Some of them are suffering today not from a lack of appreciation of their worth, not because they cannot get the right kind

of support they should have, but because they are carrying a long list of patrons who take no interest in them and won't pay up a dollar. "Get rid of the deadwood," say I. Never mind names; names mean little today. What is wanted is sincere workers, especially those who are democratic in their views with regard to music and do not want to pose as "patrons" while perhaps not even paying up the subscriptions to which they have put their names.

Among the distinguished guests at a notable dinner was an old gentleman who had, for over an hour, endeavored to entertain a particularly handsome young society matron, a pronounced blonde with soulful eyes. When she turned these soulful blue eyes upon the old gentleman and he expected some recognition, or even perhaps a compliment with regard to his entertaining conversation, this is what she said:

"Do you know that at a dinner the other evening a professor of Columbia born in this country, but of a Prussian father, said to me: 'If war comes, I shall get a musket, but it will not be to shoot Germans.'"

And then the old gentleman wondered who the Columbia professor might be.

When the Chicago Opera Company starts its next season the artists will find a clause in their contracts which will inform them that they need not be accompanied to rehearsals, or to the business offices of the company by their husbands, mothers, agents, secretaries or chasseurs. It has been pointed out that the dangers surrounding the opera house are no greater than the dangers surrounding the average church. Particular stress has been laid upon the amatory propensities of organists and deacons!

However, 'tis a brave man who would undertake to exploit the inner life of an operatic family, says

YOUR MEPHISTO.

VIOLIN-PIANO RECITAL

Mrs. Young-Maruchess and Francis Moore Unite Their Fine Talents

A joint recital was given on the afternoon of March 28 at the Comedy Theater by Alix Young-Maruchess, violinist, and Francis Moore, pianist. The former played works by Handel, Nachez, Bach, Rimsky-Korsakoff and Tchaikowsky, the latter by Beethoven, Bach, Chopin, Paderevski and others. Mrs. Young-Maruchess, though not an artist of any decided individuality or distinctive qualities, plays agreeably and with good taste, possessing a serviceable technique, a tone of purity and charm and the ability to keep on the pitch. She was warmly greeted.

Mr. Moore is known here more as a fine accompanist than as a solo pianist and the two things are by no means synonymous. But he proved himself last week the latter no less than the former. His performances were vital, spirited, well considered and from the standpoint of tone, technique and rhythm among the most pleasing we have heard in New York this season.

H. F. P.

Lucien

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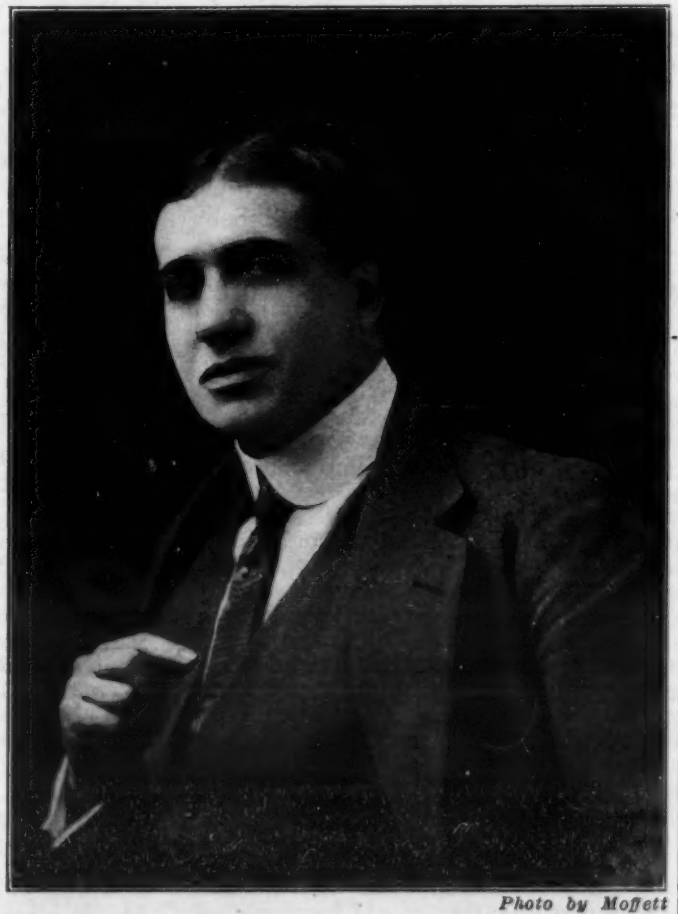


Photo by Moffett

Would Centralize New York's Summer Music Activities

Giovanni Martinelli, Metropolitan Tenor and Former Park Music Committeeman, Pleads for Co-ordination of All the Agencies Concerned—Effectiveness of Service Injured Through Lack of Co-operation

By GIOVANNI MARTINELLI

THE outdoor music season is drawing near and there are a great many people who would be happy to help in the movement for more and better summer music in New York. Is it not true, therefore, that effort should be made NOW to correlate and harmonize the work of the various organizations that are striving toward the same end?

Concentration has been the means toward success in industrial and philanthropic enterprises. Monopolies exist which prove that good can come of the monopoly principle when it is not abused. The great united charities bodies in various cities have shown this. Why should not the same hold good of music in New York in summer—this summer?

As a member of the Park Music Committee in New York last year, I had something to do with the giving of concerts in Central Park, but there were other agencies working at the same time, entirely unco-ordinated. It was not strange to have our concerts fall the same evening that the park department was holding its concerts or the community chorus giving a performance. The Civic Orchestral Society, so far as I have been able to find out, was working independently of the Park Department or the Park Music Committee. And then there was open-air opera conducted by the Metropolitan Musical Bureau for the Civic Orchestral Fund, again unco-ordinated with the other interests concerned in the cause.

A Plea for Co-operation

It is my intention to speak for a spirit of co-operation among these bodies. I feel sure that all the active men and women in each of these agencies would welcome just that, for some are lacking in just the thing which might be supplied by another if they all worked together. Some one should start a New York Summer Music Committee, which should embrace the entire field.

I feel sure the Park Department will co-operate to the utmost in any move that may be suggested. Cabot Ward and his assistants are in favor of any scheme which will give the people more music. So are the other city officials.

It will be and must be the aim of a committee representative of all circles of the musical world not to interfere in any way with the park concerts the city is supplying, but rather to augment and improve the work. Nor will it interfere with the community chorus or the community singing as I see it. It will

merely be an attempt to correlate the work.

One thing I know already, and that is that a large number of the Metropolitan Opera singers are only too glad to "do their bit" in such a work, as was demonstrated in the open-air operas last year.



Photos by John Wallace Gillies

Giovanni Martinelli, the Eminent Tenor of the Metropolitan Opera. To the Right, His Latest Portrait and, Left, During a Practice Hour with Mrs. Martinelli

MAUD POWELL GIVES NEW ORLEANS RECITAL

Her Art Receives Enthusiastic Appreciation—Violinist Overcomes Series of Handicaps

NEW ORLEANS, March 24.—Maud Powell established herself securely in local popularity on the evening of March 18 when she gave her recital here, under the auspices of the Philharmonic Society at the Athenæum.

Despite the heat, humidity, noises which floated through the open windows from the streets, a racket from the gymnasium below and the bad acoustics of the hall, Mme. Powell scored a veritable triumph and the large audience showed its appreciation of her consummate art in no unmistakable manner.

Wieniawski's Concerto in D Minor played with her splendid accompanist, Arthur Loesser, opened a program that included also Vieuxtemps's "Polonaise," the Saint-Saëns D Minor Sonata, the Sibelius Valse Triste, Coleridge-Taylor's "Deep River," "The Minute Waltz" by Chopin, Massenet's "Twilight" and other pieces.

Gerard Views Mme. Alda as "Columbia" in Junior Patriots' Benefit

Mme. Frances Alda of the Metropolitan Company appeared as *Columbia* in patriotic tableau and sang "The Star-Spangled Banner" at a benefit for the Junior Patriots of America, given at the New York Hippodrome on Sunday evening, March 25. The climax of the evening's enthusiasm was reached when

Mme. Alda sang the national anthem with a chorus of 5000 voices. Former Ambassador James W. Gerard was one of the members of a distinguished audience.

Elman Sees Creative Acceleration in Russia as Result of Revolution

That one artistic effect of the revolution in Russia will be the acceleration of Russian creative activity in music, is the opinion of Mischa Elman, the Russian violinist, as expressed for *MUSICAL AMERICA* readers last week. Says Mr. Elman: "While Russia's new artistic geniuses (the composers, whatever their field) before the revolution were, for the most part, compelled to seek refuge and develop their art outside of Russia, now they will be able to do their work in Russia itself. And thereby the art of the composers must gain. Then, too, the primitive and folk expression will undoubtedly grow through this revolution. Other benefits that I can see in the future will be the creation of a National Conservatory supported by a Ministry of Fine Arts; the popularizing of the opera houses, and the return of native Russian artists on popular concert platforms."

Sousa Applauded in Parkersburg (W. Va.) Concert by 600 School Children

PARKERSBURG, W. VA., March 18.—Among the most enthusiastic auditors at the Sousa Band concert here last Monday afternoon were 600 school children. The program included, among other enjoyable numbers, Mr. Sousa's own suite, "Dwellers in the Western World," which evoked voluminous applause. The band's playing was invariably polished and spirited.

PRESIDENT'S DAUGHTER IN RECITAL FOR BLIND

Margaret Wilson Sings to Grateful and Admiring Audience in Washington—A Well Chosen Program

WASHINGTON, D. C., March 20.—In the desire to give pleasure to sightless music-lovers of the capital city, Margaret Wilson, daughter of the President, gave a delightful song recital at the Parish Hall of Epiphany Church last evening. Invitation was by card only and limited to the blind of the city and their escorts and the officers and members of the National Library for the Blind.

The sweetness of Miss Wilson's voice and her charming personality were especially suited to the various folk songs that she offered. Her program included:

"Leezie Lindsay" (old Scotch), "Deep River" (Burleigh), "My Laddie" (Thayer), "Faithful Johnny" (Beethoven); "Auf meinen guten Hertenzen," "Si mes vers avaient des ailes" (Hahn), "Ave Maria" (Schubert), "Thanks, Sweetheart" (Strauss), "I came with a song" (Laforge), "Ecstasy" (Rummel), "The Sleep that Flits on Baby's Eyes" (Carpenter), "An Open Secret" (Woodman).

Presiding at the piano, Julia Huggins made a helpful accompanist. Miss Wilson was further assisted by Mr. Clark of Syracuse, N. Y., who gave harp accompaniments to "Si mes vers avaient des ailes" and "Ave Maria." Mr. Clark also played some Irish melodies on an old harp of small size, which were thoroughly enjoyed.

Miss Wilson was enthusiastically received and was obliged to respond to several encores. W. H.

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Jeska Swartz to Sing with Chicago Opera Next Season

Soprano Whom Boston Audiences Delighted to Applaud Will
Owe Allegiance to the Campanini Company—An Operatic Career "Made in America"

Boston, April 2, 1917.

THE career of Jeska Swartz proves that the Boston Opera Company did not live in vain. To discover, encourage and develop American young men and women of talent, to provide suitable opportunity for presenting these young people in operatic rôles, to find a place for the most capable of them in the same casts with certain of the distinguished opera singers of the world (like Emmy Destinn, Nellie Melba, Edmond Clément) to advance the favored few into more important, exacting rôles—these were the noble ambitions of which our management boasted. How were they realized in the case of the little girl from Albany, who with her big sister had braved the terrors of several New England winters so that she might be led into the realm of vocal bliss by the safe and sane guidance of Charles White of the New England Conservatory?

First of all, Mr. Russell and his co-workers took the trouble to find out that this young woman who had enlisted their interest through her beauty of voice and person was endowed with those other gifts of temperament, ambition and the capacity for hard work. In the month of November, after weeks of feverish preparation that kept all Boston excited, the Opera House threw open its doors and loyal Bostonians flocked to see how their uncles and their cousins and their aunts took to real "opry." Now, Miss Swartz had formed many friendships at the Conservatory and had brought peace to many aching hearts in the churches of Greater Boston.

So when "Rigoletto" was announced, with Mlle. Jeska Swartz as *Il Paggio*, many a purse was depleted that its owner might join in the triumph of the lovely debutante. Alas for their expectations! "She pagged only once," said one grey-haired admirer to his wife, as he reached his home at twelve that night, in a hamlet to the north of Boston. But the management, well satisfied with her delivery of that single sentence of sixteen words, advanced her to the rôle of *Kate Pinkerton* in "Madama Butterfly"! Then came the next set of rewards: A part in the "Mignon" cast with Mme. Tetrazzini, a rôle in the "Roméo et Juliette" performance with

Nellie Melba, a share in the "Monna Vanna" production with Mary Garden and Lucien Muratore. Toward the latter days of the life of the Boston company Miss Swartz had the distinction of



Mme. Jeska Swartz (Mrs. Julius Morse) and David Morse, Aged Two

singing *Suzuki* to Emmy Destinn's *Butterfly*, of doing the part of *Hänsel* in a performance of Humperdinck's opera under the direction of the great Felix Weingartner—and what an energetic, awkward, lovable *Hänsel* she was—and of creating the rôle of *Hop o' My Thumb* in the American première of Aubert's "Forêt Bleue." She "made good" with the Boston Opera Company and the Boston Opera Company made good, through her, its promise to worthy young American singers.

When the glory of the Lord had departed from the institution on Huntington Avenue, Jeska Swartz followed after strange gods. Her wandering feet strayed first to Covent Garden, where, with Campanini at the conductor's desk and Puccini in the audience, she enjoyed the thrill of singing *Suzuki* to Destinn's *Cio-Cio San*. Since then she has crossed our continent as a member of the Alice Nielsen-Riccardo Martin Operatic Con-

cert Company, sung twenty times during a thirty days' tour of New England, appeared in joint recital with Gogorza, Ganz and Ysaye and crowned her extra operatic activities by singing with the Cincinnati Symphony Orchestra.

Not many months ago Mme. Swartz was having an audition at Æolian Hall, New York, when the maestro interrupted her with "I seem to remember that voice. Aren't you the girl who sang for me at Covent Garden?" Campanini had not failed to identify her, far as was the cry from Covent Garden to Æolian Hall, from the *Suzuki* of the performance, to the *Erda* singing from a book. The incident is pretty enough in itself, but prettier still, it has a sequel: Mme. Swartz joins the forces of the Chicago Opera Association next autumn and appears in many of the rôles with which she has been identified. If we dared divulge secrets of the Chicago Opera Association we might name new ones that she hopes to create during the long, busy season. Chicago may well rejoice, and Boston?

Eben Jordan is dead, Henry Russell is "making a retreat," W. R. Macdonald has gone down to New York and all, all the singers who were discovered, developed and matured by the Boston Opera Company have departed.

Two more facts and we have done: Mme. Swartz is the pupil of the veteran teacher, Clara Munger, and Mme. Swartz (in private life Mrs. Julius Morse) is the mother of David Morse, a lusty young gentleman aged two. "Vous voyez ce que c'est que le coeur maternel," says the incomparable Yvette. Chicago will hear the new note that was not there in the old Boston days, the tender note of the mother heart.

HENRY GIDEON.

Mrs. MacDowell Appears at Celebration of Howell's Birthday

Among the list of honored guests gathered recently at the National Arts Club, New York, to celebrate the eightieth birthday of William Dean Howells, Mrs. Edward MacDowell represented the musical end of the program, playing several solos, as also accompanying three songs sung by Heinrich Meyn, based on Howells' verses. Among those present were Augustus Thomas, Irving Bachelor, Julia Marlowe, Florence Wilkinson, Robert Underwood Johnson, and Hamlin Garland, together with representative members of the Allied Arts from all parts of the country.

Form Community Chorus in Algona, Iowa

ALGONA, IOWA, March 24.—A community choral society for community singing has been organized in Algona by the Commercial Club, which will care for all affairs of the society. F. C. Gorman has been secured as director. The citizens of Algona are taking a great interest in the new organization and it is planned to give several oratorios and other choral works during the season. The first community concert will be held April 15. B. C.

PLAYS MACDOWELL'S MUSIC ELOQUENTLY

Oliver Denton Includes Four
"New England Idyls" in Second New York Program

OLIVER DENTON, Pianist. Recital, Æolian Hall, afternoon, March 29. The program:

Sonata, "Eroica," MacDowell; Pavane, Ravel; Etude, Scriabine; Bourrée, Enesco; "Midwinter," "Indian Idyl," "From a Log Cabin," "The Joy of Autumn," from the "New England Idyls," MacDowell; "St. Francis on the Waves," "Valse Oubliée," Rhapsody, No. 10, Liszt.

Mr. Denton intensified the good impression he created at his début a few weeks before. One of the best equipped young pianists this season has brought to local attention, his merits are magnified upon closer acquaintance. Something of a greater range and more pronounced subtlety of nuance than characterized his playing on the last occasion were noticeable this time—a greater freedom and elasticity as well as a capacity for delicate expression not altogether so evident before. The power, however, the virile ring and the impetuous onset which most conspicuously enter into Mr. Denton's performances stirred his hearers anew and befitted most of the music he offered.

Such interpretations of MacDowell as Mr. Denton gave last week constitute missionary labor more effectual and persuasive than reams of critical exhortation. Temperamentally in sympathy with this music (and whether it is generally appreciated or not such sympathy is as preponderant a factor in the exposition of MacDowell as it is in Chopin), he is very certain of his path to the heart of it. Neither the heroic nor the poetically imaginative note failed to quicken his broadly conceived and vividly projected presentation of the "Eroica" Sonata, even if certain minor details may have been debatable. For playing four of the best "New England Idyls" he deserves unlimited thanks, being in a sense a pioneer—this through the stupidity of those pianists who continue to look upon these splendid tone pictures as salon pieces, because of their brevity. For eloquence and cogency of imagination there are few things in modern music more consummate than the "Midwinter," which yields nothing to the most sophisticated French products in atmospheric felicity.

It was especially in this and in the intensely felt "Log Cabin" that Mr. Denton moved his audience profoundly. The "Indian Idyl" and the exultant "Joy of Autumn" supplemented these two delightfully and were admirably played. Mr. Denton ought now to play the whole set of "Sea Pieces," "Fireside Tales" and "Woodland Sketches" and enlighten the ignorance of his fellow pianists. He is richly equipped for the task.

H. F. P.

Viola d'Amore Heard at Novel Joint Recital in Bangor, Me.

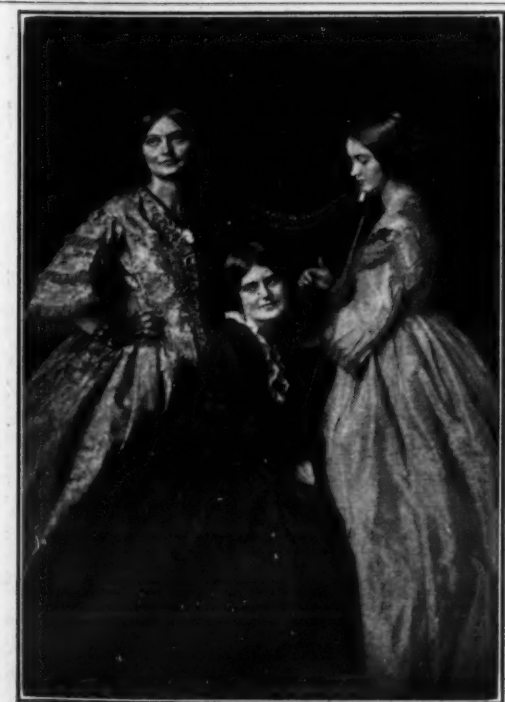
BANGOR, ME., March 21.—A unique and highly enjoyable joint recital was given on Monday evening in the Memorial Parlors by Paul Schwerley of the Boston Symphony Orchestra, who on this occasion appeared as viola d'amore soloist—an instrument rarely, if ever, before heard in this city—and Raymond Havens, pianist and accompanist. This event marked the close of the artists' recital course given here this winter under the direction of Harriet L. Stewart. Mr. Schwerley played with true artistry and Mr. Havens also revealed excellent musicianship. The program, while interesting, was much too long. Mr. Schwerley played ten numbers, nine of which were of his own composition. A number of encores were granted.

J. L. B.

Bangor Club Devotes Meeting to City's Resident Composer

BANGOR, ME., March 25.—Local composers was the subject of the last study meeting of the Schumann Club. Bangor composers whose works, vocal and instrumental, were performed at this meeting were Adelbert W. Sprague, M. H. Andrews, Isabel Weston, Mrs. Marjorie Brown Hall and Alton L. Robinson, besides Whitney Coombs and Benjamin Whelpley, Maine composers. Participating in the program were Anna Strickland, Isabel Weston, Evelyn Holyoke, Mary Nayford and Helen Donovan, assisted by Stanley Cayting, violinist. J. L. B.

DOROTHY, ROSALIND AND CYNTHIA FULLER

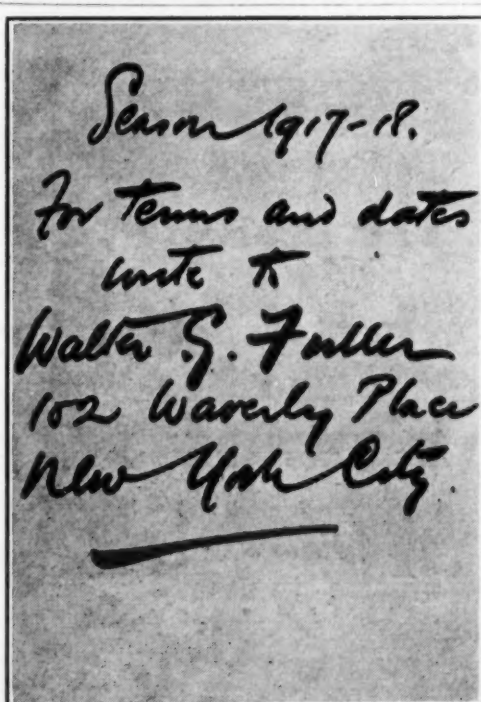


—Photo by Alice Boughton

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CHEER CIVIC LEAGUE ARTISTS IN DAYTON

**Muratore and Cavalieri Liked—
Altschuler Forces Appear—
Hear Miss Wilson**

DAYTON, OHIO, March 21.—Cavalieri and Muratore gave a joint recital at Memorial Hall on Tuesday, under the auspices of the Civic Music League, taking the place of Mary Garden on the regular course. The program was in French and Italian. Cavalieri was as beautiful as ever; Muratore quite captured the audience with his beautiful singing. He concluded the program by singing the "Marseillaise" in a stirring manner, bringing the audience to its feet. In response to the enthusiasm which this song evoked he cried out in a dramatic manner, "Vive la France."

The concert season as arranged by the Dayton Symphony Association came to a brilliant close on Thursday with an all-Russian program given by the Russian Symphony Orchestra, under the able leadership of Modest Altschuler. As a finale the orchestra played "The Star-Spangled Banner," bringing the audience to its feet amid cheers and bravos. The audience joined heartily in the singing of the national anthem. An address was made by Charles Kettering on "What a Symphony Association Means to the Culture and General Uplift of a City."

Margaret Wilson, daughter of the President, appeared at Memorial Hall in a concert given for the benefit of the Red Cross last Monday. Miss Wilson's singing was a happy surprise to her auditors and her charming personality added in making the concert an artistic and enjoyable event. She was accompanied by Mrs. Ross David, who also played a group of piano numbers. Miss Wilson received much social attention while in Dayton.

Dayton's first community "sing" was given at Memorial Hall Sunday, under the auspices of the Civic Music League and the loved old songs made up the program. However, only a few persons attended.

The Woman's Music Club will give a Memorial Day program in memory of the late William L. Blumenschein, the eminent local composer and teacher. The program will be made up of his own compositions and will be played or sung by former pupils of this much loved musician.

The splendid course of lectures given

under the auspices of the Dayton Symphony Association throughout the winter attracted very few persons even of the Symphony patrons, and when the Civic Music League brought Thomas Whitney Surratt of Boston here recently for a lecture on music the attendance was even less, so small that it was a reflection on the local music-lovers.

SCHERZO.

WERRENATH IN BROOKLYN

**American Baritone Gives an Inspiring
Recital in the Academy**

Before an audience that crowded the stage and rear of the Academy of Music hall, Reinald Werrenrath, the noted baritone, on March 22 appeared in a notable recital. Mr. Werrenrath commands an unsurpassed sympathy of expression, the product of an unusual vocal quality and artistic feeling. In such songs as "Over the Hills and Far Away," arranged by William Arms Fisher; Burleigh's "One Year" and "Turn Ye to Me" he interpreted the varied moods with great skill. The ingenious cycle of Deems Taylor, "The City of Joy," with the verse of Charles Hanson Towne, aroused much interest and part of it was repeated. The co-operation of Harry Spier, accompanist, was notable. The latter's arrangement of "Per Svineherde," sung in Swedish, was a welcome contribution.

G. C. T.

SYRACUSE COMMUNITY MUSIC

**First Step Taken at Recent Concert—A
MacDowell Program**

SYRACUSE, N. Y., March 22.—The first step toward community music for Syracuse was started Sunday afternoon, when a concert by local musicians was given at Lincoln Hall under the auspices of the Morning Musicals. The University Chorus, under the direction of Howard Lyman, led the audience in the singing of patriotic songs. The program included songs by Clarence Dillenbeck, Louise Baedtker, duets by Florence Girtan Hartman and Mae Hall Suret, and the "Inflammatus" from the "Stabat Mater," sung by Laura Van Kuran and chorus. Earl Collins was accompanist.

The last program of the Salon Musicale Club, arranged by Mrs. Harry L. Vibbard and Marjory Trump, was of particular interest, the subject being the works of Edward MacDowell. Mrs. MacDowell had furnished some material about the Peterborough colony, which

Miss Trump read. MacDowell's music was given by Pauline Baumer, Leora McChesney, Mrs. Estelle Feigel, Madeline Marshall, Ruth Galligher and Prof. Hiff Garrison. Mrs. Thomas Crannell, the hostess, entertained the club at the Century Club.

POPULAR SOPRANO AND VIOLINIST IN SCHERZANDO MOOD



A Savannah Snapshot of May Peterson, Soprano, and David Hochstein, Violinist

May Peterson and David Hochstein, artists of the Music League of America, are shown herewith as the camera caught them in Savannah, Ga., where they recently appeared in joint recital. Mr. Hochstein recently played with success at a Sunday night concert at the Metropolitan Opera House. Miss Peterson's engagement to sing leading rôles at the Metropolitan Opera next winter was announced in these columns last week.

7000 APPLAUD CIVIC CONCERT IN 'FRISCO

**Horace Britt Scores As Hertz
Soloist—Cavalieri and
Muratore Heard**

Bureau of Musical America,
1101 Pine Street,
San Francisco, March 20, 1917.

THE San Francisco Symphony's concert on Friday had Horace Britt as 'cello soloist, with the program as follows:

Overture, "Iphigenia," Gluck; "Jupiter," Symphony, Mozart; Four Character Pieces After the Rubaiyat of Omar Khayyam, Op. 48, Arthur Foote; Concerto for 'Cello, A Minor, Op. 32, Saint-Saëns; Overture, "Oberon," Weber.

The Foote number was well received. Mr. Britt's playing of the concerto, a composition in which he had been heard at the Exposition during the visit of Saint-Saëns, proved a special delight. On Sunday the concert was repeated at popular prices, with the Cort Theater thronged, as it has been at every symphony concert this season. The season closes March 30.

The attendance at the second concert by the Municipal Orchestra, given in the Auditorium Sunday evening, was about 7000. Frederick Schiller conducted with ability, presenting a program of popular interest. Adolph Rosenbecker conducted his own paraphrase of "My Old Kentucky Home." A violin solo by Mildred Wright proved one of the successful features, and when Paul Galazzi sang the "Pagliacci" Prologue he was twice encored.

Albert Spalding and Rudolph Ganz appeared at the Columbia Theater Sunday, under the Greenbaum management, and delighted a large audience.

The playing of Emerita Gillette, a child pianist of unusual ability, was a feature at Wednesday's meeting of the Pacific Musical Society.

Cavalieri and Muratore in their second local concert attracted an audience that filled Scottish Rite Auditorium to its greatest capacity.

A new patriotic hymn, "The Russian Hymn of Freedom," inspired by the revolution, has been written here by Prince Paulo Troubetzkoy and Dr. Leonard Van Noppen. Prince Troubetzkoy, distinguished sculptor, who has located in San Francisco, is the composer of the music.

THOMAS NUNAN.

Hofmann Performs in San Diego

SAN DIEGO, CAL., March 17.—Josef Hofmann appeared in recital here last night at the Isis Theater before a crowded house. His concert was under the local management of L. E. Behymer.

W. F. R.

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Harrisburg (Pa.) Telegraph, Feb. 7, 1917:

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FOLK-SONG PROGRAM OF UNIQUE BEAUTY

Schindler Presents Music of Eastern Europe in Schola Cantorum Concert

SCHOLA CANTORUM. Kurt Schindler, conductor. Concert of Folksongs of Eastern Europe, Carnegie Hall, evening, March 28. Assisting artists, Pauline Curley, Juliet Griffith, sopranos; Jean Vincent, Cooper, Elsie Lyon, contraltos; Carlos Salzedo, harpist. The program:

"Farewell Carnival," "Villager's Processional," "The Spell of the Forest" (Dubrava), "Amongst the Berries" Roundelay, arranged by Rimsky-Korsakoff; "The Sun and the Moon," a Fairy Tale, Gretchaninoff; "Mother Moscow," Invocation, Tchesnokoff; "In the Fields" (Vo Lusach), "Onward," "Croatian March" (for Male Chorus), "Mother Dearest" (Matushka Golubushka), Traditional; Jean Cooper and Carlos Salzedo. "The Three Cavaliers" (Dushetchka-Dieviza), Humoresque, Dargomysky, Juliet Griffith and Chorus. "Vasilissa, the Fair," A Legend based on Ukrainian themes, Schindler (Solo: Pauline Curley). "Avrahm," "Eili, Eili," (sung in the original Traditional Yiddish Songs), (Solo: Elsie Lyon). "Dunju," A Danube Song of Bessarabia (Alto Solo and 8-part Mixed Chorus). "The Prisoner in the Caucasus," Cossack Lament, Traditional (for Male Chorus); "The Goldfinch's Wedding," Humoresque (Ukrainian), Traditional; "Little Duckling," Humoresque, Nikolsky; "Volga Boat Song" (Ei Uchnjem), (Sung in Russian), Traditional.

Kurt Schindler, who has a genius for putting together interesting and unconventional programs, even if his Schola Cantorum cannot always be depended upon to perform them becomingly, never devised one more engrossing than this. The Schola, on its part, might have sung very much better, but has in its time done a good deal worse. Rhythm and precision were by no means irreproachable last week, but we recall occasions when these matters were much more blithely disregarded; also when these revered songsters entertained even less regard for the pitch. Perhaps some day such infirmities will be reduced to the human minimum and the tones emitted of a softer, more caressing and more deftly shaded quality. Speed the hour!

For a body like the Schola is a necessity—not a luxury—in local musical life.

It would be possible to comment at length about everything on last week's program; also, considering the beauties of every number, to wax heatedly appreciative. Wanting a necessary column or two, details are impracticable. In the selection of songs and in the arrangement thereof (for, according to the annotations, Mr. Schindler had something or other to do with practically every number on the list), the conductor exhibited splendid judgment. Several songs were redemanded. From the standpoint of their musical fascination all of them deserved to be.

The first three numbers are folk-songs utilized in Rimsky-Korsakoff's operas, "Snegoroutchka" and "Pskovitana." Gretchaninoff's "Sun and Moon"—a thing of rare beauty—has already been sung here by the Musical Art Society. "Mother Moscow" is no less remarkable for its inspiring poem (written after Napoleon's Russian campaign by the uncle of Glinka) than for Tchesnokoff's music. The Croatian war song, "Onward"—sung with stirring effect if with very hard tone—had to be repeated. It is of a far more Bohemian physiognomy than Russian. "Mother Dearest" has a good deal of the western sentimental ballad about it. Among the finest things on the program were the Danube song from Bessarabia—a ravishing melody of great breadth, remarkable in its alternations of duple and triple rhythms and, in places, of considerable range both up and down—and the Cossack Lament, "The Prisoners in the Caucasus."

But beyond question the highest point of interest of the evening was attained in the two Yiddish songs, "Avrahm, Avrahm" and "Eili, Eili," the first a unique specimen of the numberless Jewish folk melodies in Russia, the second, a lament said to be widely sung by the Jews of Russia, Poland and the lower East Side of New York, disclosing the influence of synagogal melodic forms. This second—a chorus with contralto solo—aroused the heartiest applause of the concert and had to be repeated in part. For sheer gripping beauty, for intense poignance of melody and harmony, it touches hands with

some of the most cutting pages in Bach's "St. Matthew Passion," than which its incisiveness of expression and burning heart appeal are scarcely less concentrated and irresistible. To this the chorus rose as to nothing else and Elsie Lyon sang the solo part in a fashion that can only be described as superb. These songs were sung in the original Russian and Yiddish, though the rest of the program was done in English.

High praise for solo work falls likewise to the admirable young contralto, Jean Vincent Cooper, who always delights, and who combines with her magnificent voice exceptional interpretative intelligence and musical perception. Carlos Salzedo, the harpist, lent what instrumental assistance was necessary. The concert closed with the "Star-Spangled Banner," community fashion. H. F. P.

Tollefsen Trio Wins Pronounced Success for Boellmann Work

The Tollefsen Trio scored a pronounced success on the occasion of its recent concert at the Washington Irving High School, under the auspices of the People's Symphony Auxiliary Club of New York. An audience taxing the seating capacity of the spacious building greeted the artists. The main work of the evening was the Trio in G Major by Leon Boellmann. So insistent was the applause after the *Scherzo* that it had to be repeated. The Tollefsens played a re-engagement at Vassar College on March 21 and before the Scottish Rite Masonic bodies of Brooklyn (of which order Mr. Tollefsen is a member) at the Aurora Grata Cathedral on March 25. On this occasion they played the Trio in A Minor by Tchaikowsky.

Marguerite Hall Gives Program at Home of Mary Knight Wood

Marguerite Hall gave a short program of songs in her wonted artistic manner, at the New York residence of Mrs. Alfred Bishop Mason (Mary Knight Wood), Wednesday, March 21. The numbers ranged from early French and English through contemporary German, French and Italian, reaching a fine climax in Goring Thomas's "Mon Cœur, lève toi!"

FRENCH ARTISTS BID US "FAREWELL"

Bonnet and Society of Ancient Instruments Join in Final Concert in New York

JOSEPH BONNET, organist, and the SOCIETY OF ANCIENT INSTRUMENTS. Joint concert, Sunday afternoon, Aeolian Hall. The program:

Deuxieme Symphonie, Bruni, quartet for strings and clavier; Prelude and Fugue, E. Minor, Bach; "Equisse," Schumann, Mr. Bonnet; Concerto pour les Violes, Ph. Em. Bach; quartet, Choral No. 3, in A Minor (by request), César Franck; Joseph Bonnet, Concerto in D, Handel.

The union of the distinguished organ virtuoso and the Society of Ancient Instruments for a "farewell" to our shores was a surpassing artistic event and a fitting finale to the triumph-studded visit of the French artists.

Moments like those in the Adagio of the Bach Concerto for the strings were almost hallowed in their grandeur.

The ensemble scaled orchestral altitudes in the great Handel Concerto, performed by Mr. Bonnet, Maurice Hewitt, quinton; Henri Casadesus, viole d'amour; Eugene Dubruille, viole de gambe; Maurice Devilliers, basse de viole, and that very interesting personality, Mme. Regina Patorni, clavecin. Mr. Bonnet again made a profound impression, and this despite the fact that the organ was sadly out of tune in some of its voices. Mr. Bonnet's encore, "The Star-Spangled Banner" and the "Marseillaise" brought to its feet the audience, compatriots and Americans—that is, all except one gentleman—as related last week.

A. H.

The choir of St. John's Church, Yonkers, N. Y., successfully gave Dubois' "Seven Last Words" on March 24, with Grace Northrup, soprano; Bechtel Alcock, tenor, and Harold Land, baritone. The work was excellently given under the direction of George Oscar Bowen, supervisor of public school music in Yonkers.

Rare imaginative insight, the ability to project the atmosphere contained in her songs and a voice of lovely quality, are gifts which lend especial distinction to the artistic equipment of

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H. E. KREHBIEL in THE NEW YORK TRIBUNE.

"Mme. Auld disclosed most admirable qualities in her French group. She sang all of these songs with great beauty of tone, with much finish of style and with uncommon delicacy of feeling. Few recital singers now before this public could hope to



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W. J. HENDERSON in THE NEW YORK SUN.

"Besides Mme. Auld offered a French and an English group made up of the songs she ought to, and can sing, and one Russian folk song by Heyman, a lullaby that was haunting. All the best in voice and art that Mme. Auld possesses she seemed to concentrate upon that song. It held us spellbound." SYLVESTER RAWLING in THE NEW YORK EVENING WORLD.

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AEOLIAN HALL, NEW YORK

Raise Money for Belgian Children with Concert at Wichita

WICHITA, KAN., March 24.—One of the best local musical events of the current season was the joint recital for the benefit of the Belgian children, given by Mrs. Ina F. Longfellow, soprano, and J. F. Marshall, baritone, last Sunday afternoon in the Palace Theater. This event marked the conclusion of a tour of Kansas which these artists are making at their own expense to relieve the sufferings in Belgium. There were no expenses connected with this concert, so that all the proceeds went to the relief fund. Mr. Marshall returned to America expressly to raise \$10,000 for this cause from his native State, Kansas. One fourth of this sum was contributed by Wichita. At this concert the artists were assisted by P. Hans Flath, organist, and Evelyn Packer, accompanist.

M. W.

Flonzaleys Earn Plaudits with Bloch Work in Oberlin, Ohio

OBERLIN, OHIO, March 25.—The Flonzaley Quartet gave a delightful concert recently as the third number on the artists' recital course of the Oberlin Conservatory. The program consisted of the Haydn Quartet in G Major, the "Pastorale" by Ernest Bloch, which is dedicated to the Quartet, and the F Major Beethoven Quartet. Much interest was shown by the large audience in the beauties of the Bloch "Pastorale." The entire program was played with a remarkable ensemble and beauty of tone.

Ysaye Plays Duets with Son, Gabriel, in Brooklyn Recital

New revelations of the long admired art of Eugen Ysaye marked his appearance at the Brooklyn Academy of Music on March 21. His son, Gabriel, played with his father six Godard duets. Accompanied by Maurice Dambois, the elder Ysaye gave Geminiani's Suite in D Minor with lofty conception and skill. Wieniawski's Concerto in D Minor, two of the violinist's own compositions, "Rêve d'Enfant" and "Lointain Passe," and Vieuxtemps' "Ballade et Polonaise" were of extraordinary charm.

G. C. T.

Program of Children's Songs Delights Lakewood (N. J.) Audience

LAKEWOOD, N. J., March 24.—A unique and charming recital was given in the Y. W. C. A. last Saturday by Anna Adelaide White, soprano, a talented pupil of Helen Knox Spain. The program was entitled, "Songs of Childhood." Miss White, whose debut this was, revealed an exceedingly agreeable voice, judiciously employed. Her interpretations were charmingly simple and awakened enthusiasm. Marguerite Burton accompanied efficiently.

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Conductor, THOMAS A. PAPE

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San Franciscans Flock To Unique Music Department of New Public Library

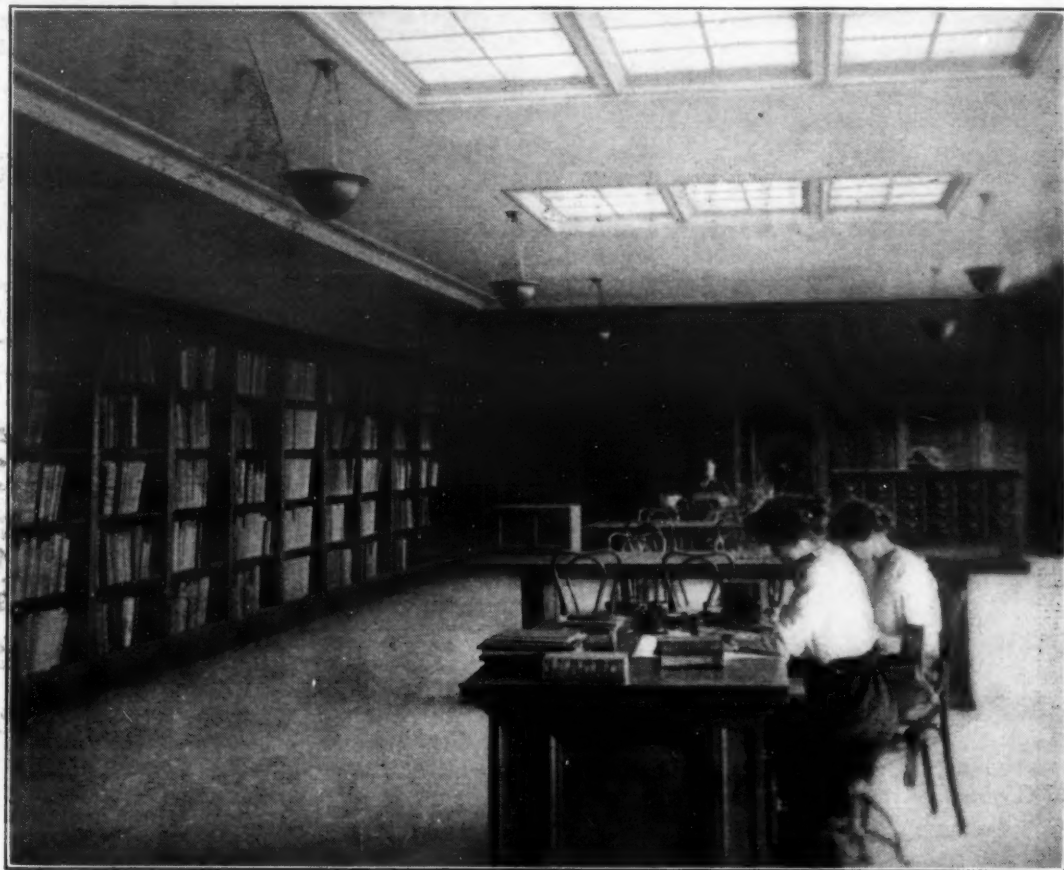
Sound Proof Piano Room Popular with Patrons—Large Collection of Scores Easily Accessible—Indexing System Notably Complete

SAN FRANCISCO, April 2.—The complete music department of the new San Francisco Public Library, which was opened Feb. 15, is attracting wide attention. Since the fire such books as were saved or have accumulated have been inadequately housed, in a temporary structure. The new building is of California granite, finished inside with Italian travertine, and is as complete as money and study could make it. An entirely new feature is the music room. Few people knew of this fine collection of music because in the old building it had not been possible to give the public access to the shelves.

The music, much of it the gift of public spirited citizens, is now well placed in a large, sunny room on the top floor of the building. It includes opera scores, sacred music, vocal and instrumental. This makes fine study matter, as there are solo, four and eight handed arrangements of the classical symphonies and other great compositions, and piano arrangements of many of the operas. The scores of the latter have been much in demand, owing to the opera season now in progress. A number of orchestral scores will soon be on the shelves, a most popular addition, judging by requests. A large collection of sheet music is being catalogued and placed in the built-in cabinets at one end of the room, where it will be easily accessible.

Musical literature, including biographies, histories, musical esthetics and harmony are on the shelves, as well as books on vocal and instrumental technique.

Adjoining the music room is a sound-proof piano room, where library patrons may try over music before taking it home. This room was somewhat too largely advertised by the press and has become a source of wonderment to the zealous taxpayer, who seemingly expected the music room to be an adjunct to the piano room, and who is much disappointed on learning that the piano is not for daily practice, that there is no public instructor and no concerts to be



View of the Splendid Music Room in the New Public Library in San Francisco

heard on presentation of a library card.

The field is new and those in charge are working enthusiastically to make its service efficient. A card index of every individual title is being made, and an author index of opus numbers. MUSICAL AMERICA and the other musical mag-

azines are card indexed as they arrive and a scrapbook of musical clippings from the daily papers is kept from day to day. It is hoped that a complete reference department will be built up from this beginning. Jessie M. Fredericks has charge of the music room.

CLAUSSEN APPEARS WITH SEATTLE PHILHARMONIC

Soprano Adds Wagnerian Color to Mr. Spargur's Program—Musical Art Society Election

SEATTLE, WASH., March 21.—The most enjoyable concert given this season by the Seattle Philharmonic Orchestra, John Spargur, conductor, was heard March 20, with Mme. Julia Clausen, the mezzo-soprano, as soloist. The "Romeo and Juliet" Overture, Tchaikowsky, was spiritedly played. In the "Lorelei," Liszt, the incomparable artistry of Mme. Clausen's singing found instant response in the hearts of her audience. "Dreams" was the encore. The symphony was Goldmark's "Rustic Wedding," always a favorite. The perfect understanding between Mme. Clausen and the orchestra made the "Liebestod" from "Tristan und Isolde" a dramatic success not to be forgotten, and two encores were granted. The "Bacchanale" from "Tannhäuser," Wagner, was a fitting climax.

One of the pleasing remembrances left in Seattle from the Boston-National Grand Opera Company engagement last week was the singing of Mme. Elvira Leveroni for the patients at "Firlands," the tuberculosis sanitarium. With Mrs. Inez Z. Morrison, the artistic accompanist, a program of American songs was given at the hospital, ending with the "Star-Spangled Banner."

At the annual election of officers in the Musical Art Society, March 21, the result was as follows: President, Mrs. Jessie Nash Stover; first vice-president, Mrs. Frederick Bentley; second vice-president, Mrs. Alfred Boardman; recording secretary, Mrs. Clara M. Hartel; corresponding secretary, Mrs. J. R. Stewart; treasurer, Mrs. Alice Maynard Griggs; auditor, Mrs. Ora Kirby Barkhuff.

A. M. G.

Bogert Conducts National Anthem in Big Patriotic Mass Meeting

Walter L. Bogert, the well known New York singing teacher, conducted the singing of the "Star-Spangled Banner" at the big patriotic mass meeting in Madison Square Garden on March 22. He officiated in a similar capacity at the patriotic gathering in Carnegie Hall on March 5, being assisted at the organ by Bruno Huhn. Mr. Bogert gave a recital of folk songs for the Barnard Club of New York on the evening of March 14. His program consisted of Irish folk songs arranged by Stanford and Scottish folk songs arranged by Helen Hopekirk. Mr.

Bogert was recently re-elected president of the National Association of Teachers of Singing. This is his third term as president of that body. The other officers are as follows: George E. Shea, first vice-president; Charles Bowes, second vice-president; Mrs. Henry Smock Boice, third vice-president; William E. Hirschmann, treasurer, and Clara Kalisher, secretary.

Announcement of the Bach Festival at Bethlehem, Pa., states that Charles Trowbridge Tittmann of Washington, D. C., is again engaged as bass soloist.



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MY THOUGHTS (in F and G)
THE LITTLE SHAWLOFBLUE (in F)
HOME TO YOU, IRELAND (in C)
ELDORADO (in F)
THE WORLD IS ONLY A TINY PLACE (in F)
IF YOU WERE THE OP'NING ROSE (in C, D and E-flat)
IT SEEMS TO ME (in D)

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**SUPREME
IN
OPERA**



**SUPREME
IN
CONCERT**

FRIEDA HEMPEL

On Sunday, March 25th, Miss Hempel Sang at Symphony Hall, Boston

THIS IS WHAT THE CRITICS WROTE!

H. T. Parker in "The Evening Transcript":

When Miss Hempel sings "Casta Diva" or the transcription for the voice of Strauss' "Blue Danube" waltz as she did yesterday, her place as a coloratura singer in the concert hall is secure beyond peradventure. When, also, she sings an air from Handel's "Atalanta" or "Vergebliches ständchen" or the old English piece about Phyllis and her graces, again as she did yesterday, no meagre future seems to stretch before her as a lyric singer capable of the song recital that need wander away into no condescension to opera house. Miss Hempel's singing of not a few songs shows her capable of finer things than the mere pretty capture of an audience by vocal quality and sentimental archness. She now needs to apply to the concert room the abilities that have carried her upward to her Princess Wardenberg, her Eva and her Susanna in the theatre.

None the less, by her voice Miss Hempel will and does conquer—a voice that unmistakably recalls Mme. Melba's in her noon, mistrustful as that elder generation will be which likes to believe that there can be no younger singers like the singers it knew. Miss Hempel's tones are comparable with Mme. Melba's in union of lustrous softness with clear brilliance, of sumptuous body with exceeding agility, from one end of the vocal gamut to the other, of lyric sweetness with florid sparkle; in evenness throughout, in the depth as well as the brightness of the uppermost ranges; in a crystalline quality never cold, and of exquisite sensuous pleasure; in a silvery quality that captures the ear while it evades words, and in a quick-coming sense, as difficult of verbal definition, that they proceed from a born and intuitive as well as a practiced and studious singer. The kinship recurs, again, when out of stores of breath and with

a wondrous evenness, Miss Hempel sustains her upper tones through the long rapturous phrases of the melody that is one unbroken upward winging, in Handel's air from "Atalanta," or when the ear knows not whether to admire more the lyric loveliness of the middle and purely songful strophe of "Casta Diva" or the showering fioritura of the end; or when a "vocal waltz," albeit several degrees less trumpery than those which Ardit used to write, swirls in a glittering spray of ornaments of song, but in her tones never loses rhythmic flow and even modulates it as in playful ripple.

Yet not even Mme. Melba herself, who had limitations in such passages, could have declaimed the recitative that prefaces "Casta Diva" with such opulence of phrase, sustained vocal sweep and propulsive power as Miss Hempel gave to it in perfect blend of lyric and dramatic singing. By intuition, quite as much, doubtless, as by reflection and will, she compassed "the grand style" of the elder singers not only in this recitative but throughout the whole "scena" as the operatic nomenclature of their day went. The ornament of the end fell as rhapsody no less than feat from her tones, warmth of feeling heightened the sensuous loveliness of her singing of the intermediate cantilena.

Olin Downes in "The Post":

Frieda Hempel, accompanied by Coenraad V. Bos, gave a recital yesterday afternoon in Symphony Hall. The hall was crowded to its capacity. Miss Hempel, in songs by many composers, showed her rare ability, not only as an interpreter, but as a vocalist of the first rank. Few singers unite with her intelligence her refinement of style and catholicity of taste. Few indeed, who have achieved Miss Hempel's success in

opera, have accomplished as much in another and quite different field—that of the concert stage. Enthusiasm reigned throughout the afternoon. There was recall after recall for the singer, who responded generously to the wishes of the audience.

Philip Hale in "The Boston Herald":

Mme. Frieda Hempel, soprano of the Metropolitan Opera Company, sang at Symphony Hall yesterday afternoon. Coenraad V. Bos was the pianist. The program was as follows: Handel, "Qual farfalleeta," from "Partenope," "Come, Beloved," from "Atalanta"; Schubert, Die Forelle; Schumann, Der Nussbaum; Beethoven, Der Kuss; Brahms, "Vergebliches Ständchen"; Bellini, "Casta Diva," from "Norma"; Humperdinck, Cradle Song; Alabieff, The Nightingale; Wolf, The Mousetrap; Pfitzner, 's Gretl; old English, Phyllis Has Such Charming Graces; Burleigh, Deep River; old Swedish, When I Was Seventeen; Strauss, Blue Danube Waltz.

Mme. Hempel, distinguished in song and action on the operatic stage, is unusually gifted. She is a mistress of coloratura; she is also an accomplished lieder singer. Her voice is, first of all, rarely beautiful in quality, full, smooth, brilliant. Yesterday she sang Handel's florid music with indisputable skill, lightness, delicacy. She was at home in Bellini's celebrated air from "Norma," which most effectively revealed her supremacy in the performance of elaborate music. In the familiar songs by Schubert, Schumann, Beethoven, Brahms, in Pfitzner "'s Gretl" she was charming, womanly, sympathetic. The arrangement of Strauss' waltz was sung with verve and joyous abandon.

A large audience was appreciative, and Mme. Hempel added to the program.

Pacific Coast Tour, March-April, 1918

FOR AVAILABLE DATES ADDRESS

WOLFSOHN MUSICAL BUREAU

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ECHOES OF MUSIC ABROAD

Italian Soprano Announces that She Has Been Engaged for 150 Appearances in this Country at \$2,000 Each—Sir Thomas Beecham to Use Some of the Pill-Money for an Orchestra for Birmingham—New American "Tosca" Pleases the Milanese—Daughter of Italy's Most Famous Dramatic Soprano Now a Screen Star—English Critic Protests Energetically Against Sacrificing Modern Composers for the Great Masters at Their Worst—Far Away Town in Australia Takes Greatest American Composer to Its Heart—Roman Audience Jeers at New Work by Italian Modernist

INSPIRED, it may be, by reports from this country of the sensational success won here this season by the unheralded Galli-Curci, a countrywoman of the new Italian soprano America has taken to its heart has startled her public in Italy with highly colored details of a contract she claims to have signed for a tour here. Eugenia Burzio is a longer-established and more widely known singer in Italy than is Signora Galli-Curci, but it happens that she has never had an opportunity to be heard in this country.

Practically the only publicity she has ever had here was a casual reference to her a few years ago as a rival of a certain Spanish contralto in the affections of an Italian tenor who had sung with them both at the Colon in Buenos Ayres one summer between his New York seasons.

Italian newspapers have been furnished with the statement that Signora Burzio has signed a contract to come to this country for 150 performances at a guaranteed fee of \$2,000 a performance—the engagement thus promising her the tidy little sum of \$300,000 for one season! Details as to where these 150 appearances are to be made are lacking, however, for *L'Arte Lirica* observes that "all our journalistic sagacity has proved unavailing to extract from the mouth of the illustrious singer either the name of the opera house or the name of the impresario."

SIR THOMAS BEECHAM is generously devoting large slices of the fortune his father made out of pills to the advancement of music, a cause dear to the late Sir Joseph's heart, in England. Not content with coming to the rescue of the London Philharmonic Society and the Hallé Concerts in Manchester, he has now offered himself as Birmingham's musical rescuer.

For a long time there has been much discussion of ways and means to establish a permanent symphony orchestra in Birmingham, but all to no effect. The other day, however, according to *London Musical News*, Sir Thomas requested a conference with the Concert Promoters' Association of the city and made an offer "of an almost dramatically generous and complete nature." For the forthcoming three years he will support, financially and artistically, a resident orchestra of full symphonic proportions.

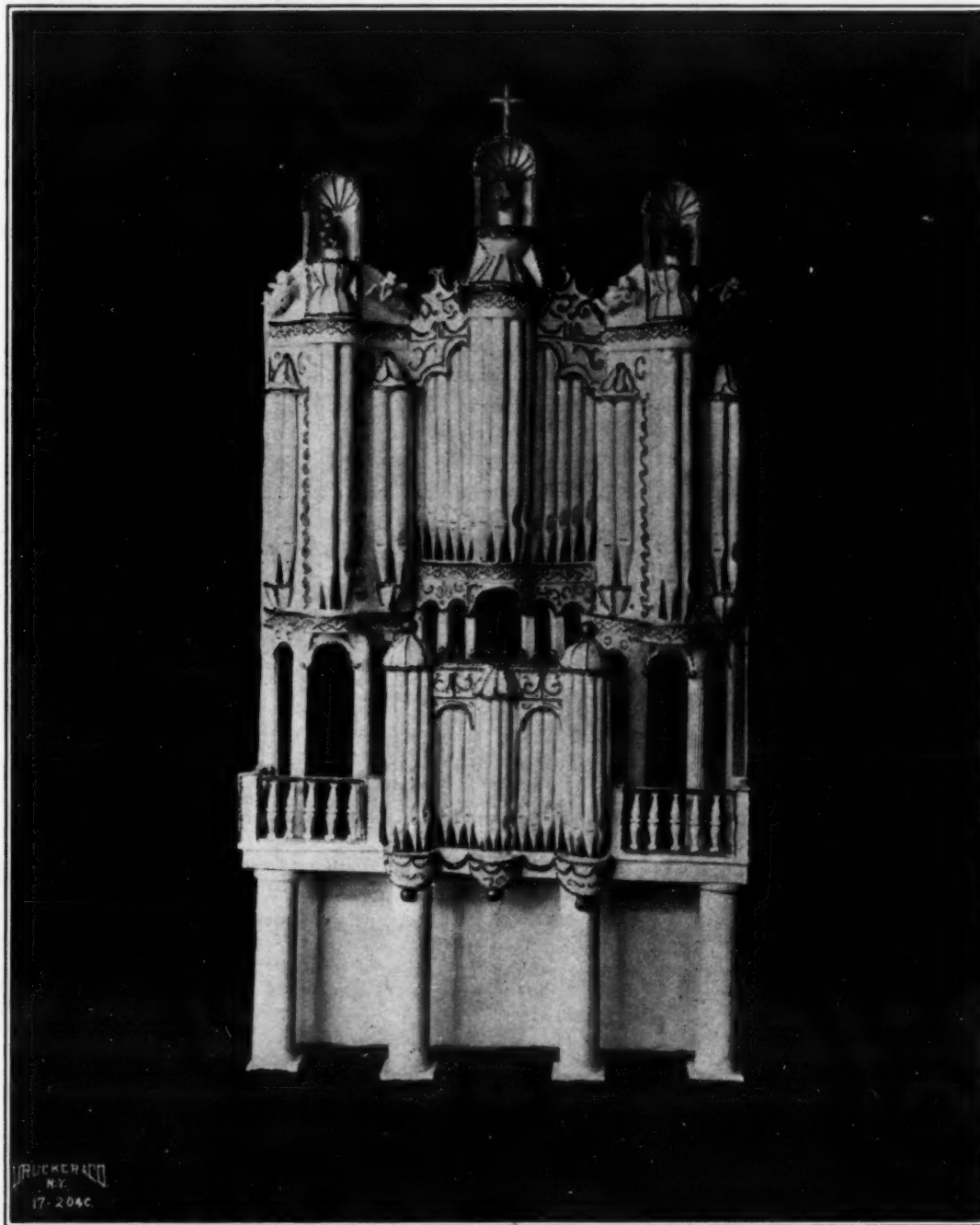
The control and management of the orchestra are to be in the hands of a committee, on which are represented, without exception, all local musical interests. The scheme of concerts will number sixty to seventy at least per annum—symphony, popular, promenade—with seasons of opera, and so forth, the members of the orchestra being free for engagements in other Midland towns. The important concerts will be conducted by world-famous conductors, while local conductors will use the orchestra at the concerts given by their particular organizations. This is the third time Sir Thomas has offered his assistance to Birmingham, and this time it has been accepted.

ONE of the few Americans singing in Italy who have resisted the temptation to use an Italianate form of their names, Eleanor Perry is "making good" under the name by which she has always been known to her family and friends. This winter she has been singing at the Dal Verme in Milan, where she has made a success notably as *Tosca*.

Blessed with a voice of fine material, with beauty and with charm of personality, this young American has much in her favor from the outset. In her student days in Paris she was singled out as one of the most promising of the embryonic young artists in the French capital. When she was brought to the

attention of Sir Beerbohm Tree, the English manager promptly engaged her for a revival he was making of "Orpheus in the Underworld" in London. Later she returned to Paris and resumed

large orchestra scraped and blew and percussed, a conductor waved his trunk, arms, hair and stick, and a singer delivered himself of what sounded like the tune of a very poor piano rondo with



Grand Organ of Saint-Eustache, in Paris, Fashioned in Candy

One of the finest pipe organs in the world is that in Saint-Eustache, Paris, over which Joseph Bonnet, now visiting America, is the presiding genius. The photograph shown here was taken from a reproduction of this famous organ in sugar, made for a recent banquet given in his honor by the alumni of the Guilmant Organ School.

her studies, and latterly she has continued her work in Italy.

WHILE yielding to none in his admiration of the best work of the great masters, a writer in *Musical Opinion* makes vigorous protest against clogging concert programs with their work of lower standard. For two reasons should their worst work be damned, he maintains, and these are (1) because it is bad, and (2) because its use is to the detriment of the composer of to-day. "It is hard enough to have the great mass of fine classics to compete with for a hearing: when the almost equally great mass of dull and conventional music perpetrated by the giants in their 'off' days is brought into the scale as well, living composers might as well shut up shop."

Then, insisting that as far as his romances and songs are concerned, Beecham does not merit attention, the writer quoted recalls that the last time he heard "Adelaide" sung, at Queen's Hall, he looked in vain for any sign of interest in audience or performers. "There we sat, hundreds of us, while a

words fitted to it—all this effort in an attempt to revitalize a song that never had more than the minimum of life, and lost that long since, and has about as much message for a twentieth century English audience as the Hymn to Apollo—which I should prefer to hear.

"The long-drawn-out infliction over, a proportion of us woke up and smote our hands together to show our sympathy with the performers, and one at least thought of the dozens of fine modern songs with orchestral accompaniment that are rarely or never heard. But what would you? We had been assisting at one of the numerous sacrifices offered at the altar of great-master worship, though I fear that we were not a very devout congregation."

LIKE another Geraldine Farrar, a promising young Italian soprano trained for the lyric stage by a mother known in operatic history as the greatest Italian dramatic soprano of the end of the nineteenth century and first decade of the twentieth has been making a brand new reputation for herself as a "screen star."

Bianca Stagno Bellincioni not only has a famous mother, Gemma Bellincioni, but her father also, Roberto Stagno, distinguished himself in the world of opera as Italy's first Wagnerian tenor. It was shortly before the great war came that Bianca Stagno-and-so-forth made her debut, which was followed by many appearances in Rome, Naples, Monte Carlo and Nice.

FROM a far-away town in far-away Australia has come a letter to Mrs. Edward MacDowell to show the hold the music of the greatest American composer is gaining in the most remote corners of the earth.

A teacher in Castlemaine, a town of some 6000 inhabitants in the State of Victoria, writes of a MacDowell recital she recently gave there which evidently made a deep impression, leaving her with the satisfaction of knowing that the recital had created a public taste for MacDowell's music in her small community. Many persons heretofore unaware that such a composer had ever lived have since delved into his music for themselves.

This modest little teacher plays MacDowell at every opportunity she has to play for an audience, and she reads everything that she can lay her hands on about him and the Peterborough colony. She says that she is attracted to his music by "some subtle affinity."

WITH one season at the Metropolitan as an added chapter in her book of stage experience, Ida Cajatti appears to have been at no loss for engagements in her native Italy this winter. Latterly she has been singing at the Teatro Sociale in Brescia, one of her rôles there being *Margherita* in a revival of Boito's "Mefistofele."

In the same city, but at a different theater, the Grande, Giuseppe Taccani has been singing *Cavaradossi* in "Tosca" a rôle that would seem somewhat foreign to his vocal style as he disclosed it at the Manhattan during the season. His very agreeable light tenor voice was heard in the "Tetrazzini operas."

MARVELLING on the forbearance the London music public shows even when bored to the utmost by a work of appalling monotony, the critic of the *London Daily Telegraph* takes occasion to point out that the Italians have a way of expressing their feelings under similar circumstances so eloquently as to give pause to the conductor who would experiment too recklessly with untried works.

A case cited by way of example was furnished by the recent performance in Rome of a work by Alfred Casella, one of the leaders of the new developments in Italian music. The composition, which was introduced by the French conductor, Rhené-Baton, was a "Heroic Elegy," written "in memory of the sons of Italy who have fallen fighting for her greatness." But despite the timely appeal of the sentiment of the new work, its modernistic excesses antagonized its hearers.

"No one," says the *Musical Times* report quoted, "failed to see in the composition a reproduction of all the extravagances of modern Russian and Austrian writers—extravagances and exaggerations sometimes more painful than those of Stravinsky and Schönberg." There resulted a "tumult of shouts and whistles," and so violent became the uproar that it was impossible to hear whether the composition was finished or not; and only when the orchestra struck up the "Marcia Reale" (the "Royal March") did the hurricane subside."

IT is not very long since we heard of some German opera singers in Holland attempting to smuggle eatables across the border into their own country when making the return journey. Now comes a similar story from Switzerland regarding members of the visiting Mannheim Municipal Orchestra.

When the orchestra players were returning to Germany after a tour of German Switzerland, with Richard Strauss as their conductor, they were stopped at the frontier by Swiss customs officials, whose suspicions were aroused by an odor they detected in the implements of their trade, an odor supposedly foreign to musical instruments. Upon examination, trombones, tubas, cellos and double basses were found to be stuffed with sausages, other meats, fats and various other appetizing things to eat. Not only were all these things confiscated, but a heavy fine was exacted of the orchestra men as well—much to their distress of mind.

J. L. H.

LEOPOLD GODOWSKY

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CLARENCE WHITEHILL



Photo by Matsene, Chicago
AS WOTAN

"Memories of the greatest Hans Sachs, in 'Die Meistersinger,' Emil Fischer, were brought back by the splendid performance of Clarence Whitehill, the American, at the Metropolitan Opera House last night."

—Says Henry T. Finck in *Evening Post*, Mar. 20, 1917

"Has no superior in Wagnerian Music Drama"

—Says H. E. Krehbiel in *N. Y. Tribune*, Mar. 20, 1917

HIS TRIUMPH AS "HANS SACHS"

H. E. Krehbiel in *N. Y. Tribune*,
Mar. 20, 1917.

Whitehill Sings Hans Sachs

Has No Superior in Wagnerian Music Drama

For seasons more than a few the Metropolitan has been hungering for a Hans Sachs, and last night it looked as if at last he had been found. Illness has kept Clarence Whitehill from the place that is due him in the New York opera world, for he has to-day no superior in the field of Wagnerian music drama. Last night he sang Hans Sachs, and gave of the character a warm, human and poetic creation, singing the music with delicacy and feeling, and altogether making understandable the spirit of that Germany which we hope remains in the hearts of the German people, despite the crimes of the Hohenzollerns and the infamy of their Zeppelins, submarines and poisoned wells. The fact that it took an American to restore this spirit to "Die Meistersinger" might well be pondered upon by our Teutonic enemies. It might teach them many things if they still have eyes to see and ears to hear. Long may Clarence Whitehill sing to us Hans Sachs as he sang it to us last night!

Henry T. Finck in *Evening Post*,
Mar. 20, 1917.

Memories of the greatest Hans Sachs, in "Die Meistersinger," Emil Fischer, were brought back by the splendid performance of Clarence Whitehill, the American, at the Metropolitan Opera House last night, for this great singer left nothing to be desired in his impersonation of the old cobbler-poet. His fine voice was large, rich and full, and all the beauties of the music were fully revealed. Especially delightful was his singing in the great monologue in the third act. It was full of poetic beauty, and his clear-cut diction was a joy to all hearers. His acting was equally satisfactory; never once forgetting the bourgeois character of Hans, he was kind, tender, humorous and imaginative in turn—a really remarkable conception. It was a rare treat for the large audience, which frequently attested its delight.

Richard T. Aldrich in *N. Y. Times*,
Mar. 20, 1917.

Clarence Whitehill Appears as Hans Sachs for the First Time

"Die Meistersinger von Nürnberg" was given at the Metropolitan Opera House last evening again with a cast that has often before appeared in it, with the important exception of Mr. Clarence Whitehill, who for the first time in New York took the part of Hans Sachs. It is a good while since so fine a representative of the character has been heard

at the Opera House, and it was high time that this admirable American singer should have his chance to gain the distinction that belongs to one who is of the artistic stature to fill this rôle. That Mr. Whitehill did. His fine voice was heard to excellent advantage, warm, rich and full; a voice that fills this music with its true significance. Mr. Whitehill's delivery of the monologues had nobility and poetic beauty. There was here sustained legato quality and there was throughout pregnant force of declamation and a clear-cut diction. His skill and intelligence as an actor gave his impersonation qualities that fill it with the significance intended by Wagner in his embodiment of the cobbler-poet.

Geniality, tenderness, at the same time a certain drastic humor, characterized it, and the man was made to overtop his companions and contemporaries in personality and in the imagination and the vision that made him the poet.

W. J. Henderson in *The Sun*, Mar.
20, 1917.

WHITEHILL SCORES IN "MEISTERSINGER"

His Hans Sachs Is Well Balanced Conception of the Rôle

There was nothing of novelty in the evening's doings except in the appearance of Clarence Whitehill as Hans Sachs, but this deserved some attention.

Mr. Whitehill disclosed a well-balanced conception of the rôle. He denoted with skill the broad human nature of the man, his kindness, his buoyancy of spirit, and at the same time indicated with clearness the deep undercurrent of poetic imagination. At the same time he preserved the bourgeois character of the cobbler, which is too often either forgotten or reduced to a rowdy level. Mr. Whitehill was in good voice and he sang his music admirably, especially the great monologue of Act II. His distinct enunciation was not the least of his merits.

Sylvester Rawling in *Eve. World*,
Mar. 20, 1917.

Whitehill's Hans Sachs a Fine Conception

Clarence Whitehill, at the Metropolitan Opera House last night, made his long-deferred appearance as Hans Sachs in "Die Meistersinger." His success was unequivocal. Of his ability to sing the part there was never a question. His voice, we knew, held just the rich, luscious quality requisite to give the music its full expression. His impersonation of the cobbler-mastersinger proved equally satisfying. The poet, philosopher, liberal thinking, tactful, disappointed-in-love seer, in Mr. Whitehill's characterization,

found gracious and convincing portrayal. It will mellow as he sings it more, but it needs no apology now. It is a living picture of the most lovable man conceived by Richard Wagner and made the leading motive, if one may so phrase it, in a masterpiece of operatic creation. Thanks, Mr. Whitehill!

Paul Morris in *Herald*, Mar. 20,
1917.

Clarence Whitehill as Hans Sachs for First Time Makes Fine Impression

With a new Hans Sachs "Die Meistersinger" was repeated last night at the Metropolitan. Clarence Whitehill sang the rôle of the musical shoemaker for the first time here. The monologue in the second act has not been sung so well here in several years, and his performance generally was excellent. Mr. Whitehill acts with distinction, sings with authority and enunciates his German clearly, as he does his French and English. He is an artist of high attainments, one who should be heard oftener at the Metropolitan.

Gilbert Gabriel in *Evening Sun*,
Mar. 20, 1917.

Whitehill Achieves a Masterly and Lovable Shoemaker-Philosopher

A new Hans Sachs—and a good one—is as important to opera as a new Michelangelo is to art. Also as prodigiously extravagant a thing to expect. Whoever would demand a new Hans Sachs might as well reconcile himself immediately with Solomon's pronouncement concerning all things under the sun. Emil Fischer gave us our first Hans Sachs. There have been many to follow him, some almost as good, none better—and certainly none distinctly new.

All that could be asked of Clarence Whitehill, therefore, when he undertook the rôle for the first time in last night's performance of "Die Meistersinger" at the Metropolitan was that he come close to that characterization of Emil Fischer's, fast withdrawing into a haze of classicism which has drifted cumulatively between the year of 1886 and the present one. And for those who had not that standard it was impossible to make comparative judgment.

Nor was it necessary. For Whitehill's singing of the old shoemaker-philosopher has its own merits to stand upon; there is no sophomoric rashness in declaring it the best Sachs of this year and many another behind it. Mr. Whitehill's voice has all the scope and richness which the master rôle requires, and it has what is even more required—a human, quickening, sometimes sprightly quality, for which no amount of dignity and persistent labor can substitute. His as he gave it last night was a friendly Sachs, an open-hearted Sachs, a Sachs the corners

of whose mouth would not be forced down by the weight of the philosophic forehead that bulged above it. A genuinely mellow humor went into his jests; a thoughtful merriment into his soliloquy. Never ponderous, he could loom great. He seemed more than a conventional friend of lovers; he seemed himself a towering, protecting lover of all Nuremberg and those who dwell within its medieval gates. Is it sacrilege to suggest that Mr. Whitehill was the German Hans Sachs plus an Anglo-Saxon humor?

Sylvester Rawling in *Eve. World*,
Feb. 24, 1917.

WHITEHILL'S WOTAN THE STAR OF
"DIE WALKÜRE"

"Die Walküre," which was splendidly sung at the Metropolitan Opera House last night to a very large audience, had the distinction of Clarence Whitehill's presence as Wotan. Why this fine American artist, with voice, with understanding and with acting ability of high order, isn't on the roster of the Metropolitan Opera Company from beginning to end of the season is a mystery. He sings better German, he looks better German, he acts better German than anybody, save for the late lamented Putnam Griswold (another American) and Carl Braun, that has appeared at the Metropolitan for years. And this is said in anticipation of Mr. Whitehill's Hans Sachs in "Die Meistersinger" next Thursday night. Mr. Whitehill has been ill for weeks. He was taking a chance in singing last night; but, Mr. Whitehill, please take care of yourself during the first half of next week. We are anticipating a cobbler-philosopher-singer that shall remind us of Emil Fischer, who was ideal in the part.

Gilbert Gabriel in *Evening Sun*,
Mar. 15, 1917.

WHITEHILL AS WOTAN APPEARS AT METROPOLITAN

Singer Effectively Presents Rôle from "Die Walküre"

Clarence Whitehill made his first appearance this season with the Metropolitan Opera Company as Wotan in "Die Walküre" last night. It is to be hoped that he will appear often in the future. The Metropolitan possesses in him an artist of a high order. His Wotan is by all odds the most effective embodiment the character has received in recent years, at least in New York. It is an impersonation of rare dignity, force and pathos. Moreover, Mr. Whitehill believes that Wagner should be sung, not barked. Many of the German members of the company could learn much from him of the art of song, much even of the art of Wagner.

MANAGEMENT:

WOLFSOHN MUSICAL BUREAU

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Muriel Symonds Impresses Hearers at Woman Suffrage Concert

Muriel Symonds, the English soprano who is rapidly gaining a foothold in the concert world here, was heard in a concert arranged by Mrs. Margaret Remick for the benefit of Woman Suffrage at the Plaza Hotel, New York, on Saturday afternoon, March 31. Miss Symonds sang a lovely old Tenaglia aria, Scarlatti's "Le Violette," and Grieg's "With a Water Lily" and "Johannis Nacht." With fine dramatic sweep and a rich, full mezzo quality, she sang the last-named number, winning spontaneous applause. A smooth, well-sustained *legato* marked the Tenaglia aria, and the Scarlatti number was enhanced by the singer's ingratiating personality. Mrs. Ross David played excellent accompaniments for Miss Symonds. Among the others who appeared in an excellent program were Max Jacobs, violinist; Ira Jacobs, pianist; Vernon D'Arnalle, baritone, who sang the "Pagliacci" Prologue impressively; Lillian Emerson, a young dancer; Amelia Bingham and Gilda Darthy, noted actresses, who gave patriotic recitations.

H. B.

Society of American Singers Adds Three Novelties to Répertoire

Three comedy operas, practically new to America, have been added to the repertoire of the Society of American Singers, the organization that was founded by Albert Reiss after the production of the two Mozart light operas last autumn. The new operas are "The Mock Doctor" ("Le Médecin Malgré Lui"), by Gounod, founded on Molière's farce of the same name; "Maid or Mistress" ("La Serva Padrona"), by Pergolesi, and Donizetti's "The Night Bell" ("Il Campanello"). These new operas and those already given will be presented in May in a Broadway theater.

Boston Début for Christine Langenhan

Christine Langenhan, the Bohemian lieder singer, assisted by Coenraad V. Bos, pianist, will make her Boston debut on the afternoon of April 23, under the local management of L. H. Mudgett, at Jordan Hall.

Her program will include groups of songs by Schubert, Schumann, Franz, Liszt, Brahms and a modern group by Hugo Wolf, Weingartner, H. Spielter, Goldmark and Berger.

FLORENCE PARR GERE MAKES A PLEA FOR THE AMERICAN WOMAN COMPOSER

**"We Can Stand a Little Pruning, But We Don't Want to Be Cut Down Altogether," She Says—
"Give the American Composer a Hearing," She Counsels—Not a Systematic Worker, Mrs. Gere Composes Only When She Feels Strongly Inspired**

FOR two years after Florence Parr Gere began to compose, she chose to hide the fact that hers were the "new" piano pieces that she played for her friends, serious musicians, many of them. "Who wrote that piece that you just played?" they asked. "That is by a Russian composer; I don't know his name," Mrs. Gere replied.

By remaining incognito, many an honest criticism came her way, Mrs. Gere told the writer recently, sometimes a criticism a bit too frank, she confessed. Finally, when Mrs. Gere began to feel surer of her ground, she stepped from behind the veil of mystery that shrouded the "new" compositions that she played, and revealed her identity in connection with them.

Mrs. Gere is the type of composer who prefers to "do her bit" well when she feels that she has something to give. She is neither a missionary nor a pedant in musical matters, but she did venture to break a lance for the American woman composer (if energetic discussion in one's drawing room during the course of an interview comes properly under the head of breaking lances).

"We can stand a little pruning, but we don't want to be cut down altogether," said Mrs. Gere in behalf of her fellow American women composers. "Give the American composer a chance. We grow little by little, just like trees. A little



Photo by Mishkin

Florence Parr Gere, the American Composer, Whose Choral Work, "Mother Earth," Was Recently Given by the St. Cecilia Club

pruning helps growth, but cutting down the tree with a single blow is irreparable destruction.

A Plea for the American Composer

"Give the American composer an opportunity to grow. We do not give the artist credit for his good points; we condemn him for the bad. We should listen more. We form hasty judgments after one hearing, but, even worse than that, we are prejudiced against an American work even before we hear it."

One of Mrs. Gere's compositions had an important hearing recently, when her chorus for women's voices, "Mother Earth," was performed at the concert of the St. Cecilia Society, of which Mrs. Gere is an active member. This number was written especially for the club, and won favorable comment from those who heard it.

Mrs. Gere has a great many songs and piano pieces to her credit, and is at present at work on a large choral number. She feels that she is as yet a child in composition, and regards her work as a

child does its favorite toy. She takes her favorite toy very much to heart, however, and feels very deeply about it, she confided.

A Spontaneous Worker

"I am not a systematic worker," Mrs. Gere continued. "I cannot, like many composers that I know, set aside a certain number of hours each day for my work. My work must be done spontaneously, when I am in the proper mood for it. I can sometimes sit down and write a whole day, but after that I may do nothing again for several days."

"Inspiration is more volatile than ether, and more difficult to control. I can compose only when I feel that I must. I keep up my piano technique for two hours regularly each day, but my hours of composition are more problematic."

Mrs. Gere is equally gifted as poet and composer. She writes the lyrics for all her songs. Her belief that a person gifted in one field is usually gifted in another as well, certainly holds true in her own case.

H. B.

LYRIC CLUB IN CONCERT

Leonard Singers Ably Assisted by Grace Freeman and William Simmons

The second private concert of the Lyric Club of New York, Arthur Leonard, director, took place on March 26 in the Waldorf-Astoria Hotel. The women's chorus (comprising about thirty singers) presented, with the solo aid of Grace Freeman, violinist, and William Simmons, baritone, an entertaining if conventional program. It opened with a group made up of Mr. Leonard's "Come, Sweet Morning," the West arrangement of Brahms's "Little Sandman" and Hammond's "My True Love Hath My Heart." With compelling fervor and exemplary diction, Mr. Simmons sang a traditional Surrey air, Wolf's "Zur Ruh" and Sinding's "Light," being earnestly applauded.

The chorus did some excellent work in Coleridge-Taylor's "What Can Lambkins Do?" and Moffat's humorous "Chit-Chat," repeating the last named with great glee. Miss Freeman closed the first half of the program with a group by Schumann, Tor Aulin and Couperin-

Kreisler, displaying sound technique and good style. It was patent by this time, however, that the room's acoustical shortcomings rendered it impossible to gauge with accuracy the true mettle of the performers. The second part consisted of numbers by Hahn, Horsman, Taylor, Scott, La Forge, Elgar, Woodman and Bemberg. Mr. Leonard directed the Lyric Club from the piano and acted as accompanist for the soloists. B. R.

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AMERICANS WIN FAVOR IN WASHINGTON, D. C.

Lucy Gates, Rosalie Wirthlin and
Karle Heard—Samaroff With
the Kneisels

WASHINGTON, D. C., March 30.—T. Arthur Smith closed his Ten Star Series this afternoon with a joint recital by Lucy Gates, soprano, and Theo Karle, tenor, with Elmer Zoller at the piano. This was significant in that all three artists are Americans, who were making their initial concert bow to a Washington audience. The artists won immediate favor.

Mrs. Wilson-Greene's artists' course came to a successful conclusion this season with a joint recital by Mme. Olga Samaroff, pianist, and the Kneisel Quartet. Mme. Samaroff displayed her interpretative and tone coloring powers in the Brahms F Minor Sonata and rose to inspiring heights of ensemble beauty and brilliancy in the F Minor Quintet of César Franck with the Kneisels. The quartet also gave an artistic presentation of Beethoven's Quartet in D Major.

The Rubinstein Club was heard in a most delightful program on March 28 under the baton of Mrs. A. M. Blair. In "The Dancing Doll," Poldini, there were incidental solos by Viola Schippert and Elizabeth Leckie, and in "Silently Swaying on the Water's Quiet," Chadwick, a chorus in the distance was directed by Edna Sheehy, with Jennie Glennan at the organ. The club was assisted by Rosalie Wirthlin, contralto, whose rich voice was heard to advantage.

The lecture-recital course of the Peabody Club at the Y. M. C. A. auditorium came to a close with a paper on "The Sociological Value of Music," by Hamline E. Cogswell, director of music of the Washington Public Schools, read by Mrs. Cogswell, and a program by Walter Charmbury, pianist. The necessity and spiritual good of community music were strongly brought out in the paper. Mr. Charmbury played with artistic finish and excellent technic. The charm of his own composition, "Water Sprites," demanded its repetition. W. H.

Gay Zenola MacLaren



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"One of the most striking features of the season. Miss MacLaren's appearances in this city continue to win admirers for her art. . . . In the coming year she will be heard in the Fine Arts Course."—Racine (Wis.) Journal News.

"Her sixth appearance in Buffalo—another triumph."—Buffalo (N. Y.) Courier.

"This is the fifth play Miss MacLaren has given in Binghamton, and in each her work was remarkable."—Binghamton (N. Y.) Daily Press.

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WOODBURY

When Snowstorms Raise Barriers for Concert Artists



Christine Miller (Seated Behind Driver) and Her Accompanist, Katherine Pike, Being Rescued with Other Passengers from a Snowbound Train Near Luverne, Minn. On the Right: A "Joy Ride" During the Snowbound Quarantine, Showing Miss Miller Driving

SOME idea of the difficulties encountered by concert artists who have been obliged to travel in the Northwest lately, owing to the snowstorms, will be gained from the accompanying pictures of Christine Miller, the contralto. As

related in MUSICAL AMERICA last week, Miss Miller was snowbound at Luverne, Minn., for two days and a half, being obliged to cancel her next concert engagement and remain "in the drifts." During this enforced respite, Miss Miller and all of the other passengers on the

train were carried back and forth to the town for their meals on open bobsleds. As soon as the local authorities heard of the distinguished visitor in their midst, they suggested that she give a concert for the benefit of the local Benevolent Society. To this she assented and

within five hours an audience of over five hundred people was gathered together, coming in sleighs, sleds or by any other method of locomotion that could cope with the blizzard and the snowdrifts piled as high as three and four feet.

MME. KAUFMANN WINS FAVOR IN PHILADELPHIA

New York Soprano Appears with United States Marine Band in Festival Concert

PHILADELPHIA, March 31.—Several years ago, when Mme. Minna Kaufmann gave her recital in Philadelphia, one of the discriminating critics declared: "We must have this gifted singer here again and soon." Thursday afternoon, March 29, Mme. Kaufmann appeared as soloist with the United States Marine Band in the Egyptian Hall of John Wanamaker's. This was one of the series of splendid concerts arranged for a musical festival month, a feature of the season in the Quaker City. Many distinguished artists and the principal bands of the country were especially engaged for the closing week of the festival. The musical director of the band, William H. Santelmann, conducted the concert.

Mme. Kaufmann, accompanied by Ruth Emerson of New York, sang a group of songs and "Ah! fors'è lui" from Verdi's "Traviata." Her song group included "Zueignung," Richard Strauss; "Si mes vers," Reynaldo Hahn; "Yesterday and To-day," Charles Gilbert Spross; "One Golden Day," Fay Foster. As an encore Mme. Kaufmann sang "The Ris-

ing Star," by James H. Rogers. The singer was in superb voice. The purity of her method, refined style and versatility earned for her marked admiration from the knowing. Her reception was most cordial. The large auditorium was crowded to its full capacity.

Later in the spring Mme. Kaufmann is to give a joint recital in Binghamton, N. Y., with Anna Suszczyńska, the Polish pianist, who has been indorsed by Paderewski.

Musicians' Fellowship Society Hears Excellent Musicales

The Musicians' Fellowship Society met at the home of Frank S. Hastings, New York, on the evening of March 15, when a large audience listened with manifest interest to the excellently arranged program. Trios by Mendelssohn, Pierné and Brahms were well played by the Fleming Trio. Amy Ray-Sewards, contralto, sang a group of songs with translations in English by Cecil Cowdrey (who acted as accompanist). Raymond Loder, baritone, also presented several numbers. Both vocalists were insistently recalled. Mme. Sewards added as encore "A Red, Red Rose," by Mr. Hastings, who accompanied his own number. Meta Schumann, soprano, and Mr. Velsor, tenor, joined Mme. Sewards and Mr. Loder in the "Lotusblume," sung as a quartet in Miss Cowdrey's English version.

FRENCH OPERA THEME OF HALPERSON LECTURE

Critic Discusses Composers from Meyerbeer to the Present—Singer and Violinist Assist Him

French opera, from Meyerbeer to Saint-Saëns and Charpentier, was the subject of the tenth of Maurice Halperson's lectures on "The History of the Opera," on Tuesday evening of last week. Despite the rain and gales of a March "going out like a lion," the music auditorium of the New York Conservatory of Music housed an audience that would have gladdened the heart of many a concert and recital manager.

As assisting artists, Mme. Fély Clément, late of the Boston-National Grand Opera Company, and Lucille Collette, violinist, with Maestro Jacoby of the Metropolitan Opera House providing the accompaniments, presented an excellent concert program incidental to Mr. Halperson's discourse. The former sang the "Habanera" and the "Chant Bohémien" from "Carmen" and the aria, "Connais-tu le Pays" from Thomas's "Mignon," while the latter, a pupil of Alfred Brun of Paris, performed the Meditation from "Thais." Mme. Clément's singing was invested with a fine sense of dramatic values and contrasts and Mlle. Collette

disclosed an unusually brilliant tone quality and musicianly poise.

In his treatment of the operatic history for France from the time of the creator of "Les Huguenots" and "Le Prophète" to that of the creators of "Samson et Dalila" and "Louise," Mr. Halperson delved analytically into the style and development of each composer. His lecture embraced, besides Meyerbeer, Halévy, Gounod, Bizet, Delibes, Berlioz, Massenet, Lalo, Bruneau and the two latter-day "immortals," who stand as the living sentinels of Gallic operatic thought and purpose of to-day.

No little interest was aroused among his hearers by his narration of the "disappearing act" of which Gounod was periodically guilty. His description of the place at table, always set for the "darling of Paris," and the forbidding of reference to his absence when he returned to his distraught household, with no explanation or excuse vouchsafed, surprised many in the audience.

H. C. P.

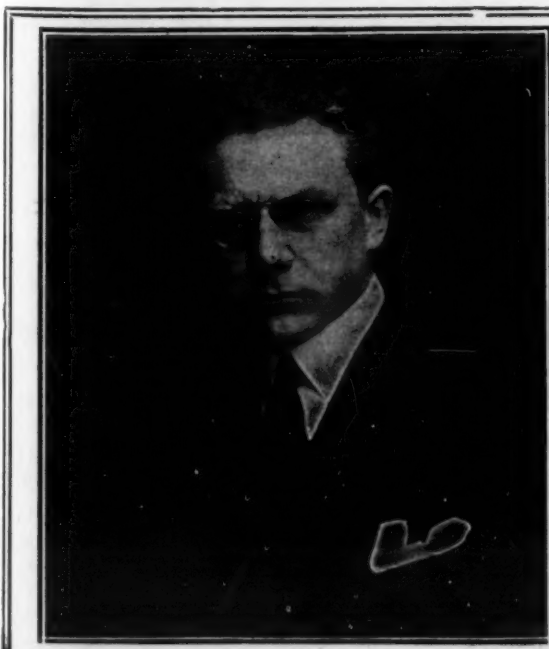
Amy Ellerman Pleases in Varied Concerts

Amy Ellerman, the popular contralto, participated in Gaul's oratorio, "The Holy City," which was performed in St. James' Church, Brooklyn, on the afternoon of March 11. Another Brooklyn appearance of Miss Ellerman was at a musicale given by the Corinthian Glee Club, W. A. Thayer conductor, in All Souls' Church on March 16. Miss Ellerman sang in place of Carl Schlegel. She was also one of the soloists in a production of Handel's "Messiah," given at the City Opera House of Watertown, N. Y., under the auspices of the local Y. M. C. A. On March 18 Miss Ellerman was a warmly applauded soloist at the inauguration of the New York Globe Club season. The other soloists were David Bispham, the baritone, and Edward Potjes, pianist.

McCormack Makes Fifth Appearance in Grand Rapids

GRAND RAPIDS, MICH., March 28.—In his fifth consecutive appearance, John McCormack recently sang to a capacity house, in spite of a terrific storm. Mr. McCormack, as usual, created enthusiasm and the audience enjoyed his program even more keenly than ever. Donald McBeath, assisting artist, has arrived to a satisfying maturity since his last appearance here. Edwin Schneider supplied splendid accompaniments.

E. H.



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SOPHIE BRASLAU WINS LAURELS IN RECITAL

Opera Singer Gains Place Among Elect of Concert Artists—
Novel Program

SOPHIE BRASLAU, Contralto. Recital, Aeolian Hall, evening, March 21. Accompanist, Richard Hageman. The program:

Brahms, "Nicht mehr zu dir zu gehen"; Hugo Wolf, "Liebe mir im Busen"; Erich Wolf, "Irmelin Rose"; "Ich fürcht' nit Gespenster"; Weingartner, "Schäfers Sonntagslied"; Moussorgsky, "On the Dniepr"; Rimsky-Korsakoff, "From My Tears Grew Flowers"; Rencitzky, "The Blind Beggar"; Rachmaninoff, "In Mystic, Silent Night"; Rubinstein, "Ring Thou, My Pandero"; Cui, "War"; Fauré, "Lettre d'Adieu"; Chabrier, "Chanson d'Etoile"; Chausson, "L'Apaisement"; Sibella, "Ho detto al core"; "Vilanelle"; Richard Hageman, "Do Not Go, My Love"; Charles Hueter, "Private Dreams"; Hamilton Harty, "Across the Door"; Sander-son, "One Morning Very Early"; Odell Hauser, "Love's Secret"; A. Walter Kramer, "Joy."

With her presentation of this program last week Miss Braslau placed herself indubitably in the rank of the best recital artists of the day. Few opera artists are at home in the recital field, to be sure, but this richly gifted American contralto has made her art distinct and separate in the two fields of activity. As a member of the Metropolitan Opera Company she has done her rôles conscientiously, artistically; as a recital singer she is to-day able to hold her place with the foremost, even with those who devote themselves exclusively to the singing of songs.

The glories of her voice, one of the finest contralto organs before the public at the present time, her sensitive musicianship, her profound intelligence combine to make her singing a joy. Last week she surmounted the feat of singing her recital on Saturday evening, directly after appearing in Leoni's "L'Oracolo"

at the Metropolitan on the same afternoon and at a concert at Carnegie Hall the evening before. Yet she sang thrillingly, without the slightest evidence of fatigue. And this because she knows how to use her voice. The improvement which she has made in this particular is notable since her successful performance as soloist with the Symphony Society; this winter she has been working diligently to acquire certain qualities in the strictly vocal side of her work, which she has now accomplished. Her voice is freer, richer; she can sound the intense note more tellingly and the charm of *mezza voce* is now an open book for her.

Miss Braslau always gives us a group of Russian songs. In this year's we found notable, however, only the Moussorgsky song, "On the Dniepr," one of his mightiest. She sang it magnificently. The Rencitzky song is dramatic and was done stunningly; the Rubinstein is slight, the Rimsky likewise. Most disappointing was the Cui. Here the veteran Russian missed the gripping meaning of his text, with his Massenet-like melody, suggestive of violets rather than war.

The German group was all interesting, nothing more so, however, than the gorgeous Weingartner setting of "Das ist der Tag des Herrn!" There is more in this song than in many of the long symphonic and chamber works of this distinguished conductor. And if Erich Wolff's beautiful "Irmelin Rose" does not soon become one of the most sung recital songs, it will not be Miss Braslau's fault; she did it enchantingly. Both Sibella songs were excellent, the "Vilanelle" in light vein winning a repetition, as did the Hageman song, the singer sharing the applause with Mr. Hageman. Notable, too, in the English group was Harty's "Across the Door," one of the biggest songs that has come out of England in years. Odell Hauser's "Love's Secret," in which the former assistant music critic of the New York Times made his debut as composer, is a very charming song. Miss Braslau was presented with a whole stage full of flowers and was applauded vociferously. In fact, so enthusiastic was her audience that several times it broke in with applause before the piano postlude was completed, thus marring the effect of the song.

Mr. Hageman played superb accompaniments for the singer, who brought him forward for a share of the plaudits at the end of the recital. A. W. K.

CELEBRATE RUSSIA'S DAWN OF FREEDOM

People's Symphony Gives "Marche Slav"—Nina Morgana Wins Praise

Not even last Sunday afternoon's balmy spring weather could tempt followers of the People's Symphony away from Carnegie Hall, New York, where the popular orchestra, under Franz X. Arens, gave an impressive concert, its last of the season. The program included Beethoven's "Egmont" Overture, Tschaikowsky's Fifth Symphony, an Arioso for Strings by Bach, arranged by Sam Franko, and the "Marche Slav."

Alice Nielson was to have been the soloist, but at the last moment she was compelled to cancel the engagement. Nina Morgana, the coloratura soprano, sang in her place and acquitted herself nobly. After the Mad Scene from "Lucia" the singer received overwhelming applause from an audience that packed the hall.

It was well deserved, for Miss Morgana has a refreshing quality of voice that she uses skilfully. It is flexible, but at times a trifle hard. The Waltz Song from Gounod's "Mireille" won new applause for the singer, and she was recalled again and again.

Mr. Arens gave a poetic, noble reading of the Tschaikowsky Symphony. After the *Andante* the applause was so great that the conductor signalled his men to rise. The "Marche Slav" was made to serve a new purpose, for the program called attention to the fact that it was being played to celebrate the newly won Russian freedom. Its stirring climaxes and crashes of brass sounded the season's farewell for the People's Symphony concerts, soon to begin their eighteenth season. H. B.

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Bangor Daily News, March 20, 1917

"Mr. Havens won the audience in the very first number of the Chopin group, with which he opened the program. The sombre melody of the Ballade in G minor took on new meaning under Mr. Havens' fingers, charged with a sympathetic temperament and refined musicianship. The fanciful themes and many harmonious changes were shaded and brought out with dramatic feeling. The closing presto was given with great velocity and power. Of the group by Debussy and Alkan it is impossible to put into words the wonderful shading and ethereal effects that Mr. Havens drew with rapid delicate fingers and clever pedal work from the piano. In the two études of Liszt, Mr. Havens showed a wonderful virtuoso ability."

Bangor Daily Commercial, March 20, 1917

"He plays Chopin to the satisfaction of those with whom Chopin is a favorite. His arpeggios are velvet smooth—in the quality of his playing, no hint of the toll which made that marvelous technic possible ever obtrudes. Chord passages are resonant, strong, powerful, with no blurring touch that so often mars."

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FOND WELCOME FOR MISS MACBETH IN SAINT PAUL

"Minnesota Nightingale" Sings at Final
Concert of the Minneapolis Sym-
phony Orchestra

ST. PAUL, MINN., March 30.—The tenth and final concert by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, was given in the Auditorium last night, with Florence Macbeth as the soloist. One cause of the increased attendance last night was unquestionably the presence of Miss Macbeth, "the Minnesota nightingale," whose many admirers made themselves felt, not only by their presence, but by vociferous and applause acclaim, to which was added a wealth of floral offerings.

Miss Macbeth was in excellent voice; it was delightfully fresh and true. Her numbers were delivered with a finish that was fine, sensitive and artistic. An extraordinary range was demonstrated to the wonder of the audience. The exceedingly high tones were attacked with admirable sureness. The coloratura qualities of her voice were free and beautiful. Leonardo de Lorenzo matched its flute-like quality and *leggiero* fluency in the flute obbligato of David's "Thou Charming Bird." Altogether, St. Paul found reason for pride in the "Minnesota nightingale," whose legitimate art and winning charm laid successful siege upon its judgment and affection.

The Carpenter suite, "Adventures in a Perambulator," was indifferently received. F. L. C. B.

Kitty Cheatham to Appear at Biennial Convention of National Federation

Arrangements were perfected last week whereby Kitty Cheatham will be one of the artists to appear at the tenth biennial convention of the National Federation of Musical Clubs, to be held at Birmingham, Ala., from April 15 to 21. Besides a recital with her accompanist, Miss Cheatham will appear with the Russian Symphony Orchestra.

New Laurels for Marion London

Marion London, the soprano, appeared on March 21 at the Masonic Temple in New York, winning plaudits for her singing of an aria from "Madama Butterfly," Hawley's "Because I Love You, Dear," Stillman-Kelley's "Lady Picking Mulberries" and Liza Lehmann's "Cuckoo."

Mexican Dinner Given in Caruso's Honor



A Group of Those Who Attended the Mexican Dinner Given in Honor of Caruso

MEXICAN bandits, a Mexican band, and a Mexican dinner surrounded Enrico Caruso recently when the great tenor was the guest of honor at a party given by Señor Alfredo Adams. To make Caruso feel perfectly at home in this Mexican atmosphere there were many of his operatic associates and acquaintances.

Seated on the floor in the above picture are the members of the Mexican band. The others in the group are as follows: From left to right, first row: M. de Flores, Mrs. F. C. Coppicus, Helen Fon-

taine, Mme. Ganna Wallska, Enrico Caruso, Anna Fitzu, Delphine Shaw, Mlle. Flore Revalles, Richard Barthelmy. From left to right, standing:

Señor Alfredo Adams, Edward L. Bernays, F. C. Coppicus, Marie Lloyd, Señor Orliz Echague, Andres de Segura, Roshanara, General Yturbe.

ANNA FITZIU SAILS TO TROPICS

Soprano Resumes Work with Bracale's
Company in Porto Rico

Following her great success as prima donna of the Bracale Opera at Havana this winter Anna Fitzu, the gifted American soprano, sailed for New York on Saturday of last week to sing a three weeks' engagement as leading soprano in the Bracale season at Porto Rico. The season is said to be entirely subscribed, so Miss Fitzu reported before leaving New York last week.

Miss Fitzu returned to New York from Havana to sing three concerts in the states, the organization with which she was engaged insisting on her coming and refusing a substitute artist. While in New York she was offered at a very large salary the leading soprano rôle by the Shuberts in the revival of de Koven's "Highwayman," which is to be given this spring. This Miss Fitzu was obliged to refuse, as it interfered with previous engagements. She returns to New York the latter part of April and soon after leaves for the spring tour of the New York Symphony Orchestra, on which she will appear as soprano soloist.

Mrs. Beach Presents Her Compositions
in Montclair, N. J.

MONTCLAIR, N. J., April 1.—Glenridge Congregational Church was about half filled with interested music lovers Friday evening, to hear a performance of compositions by Mrs. H. H. A. Beach. Mrs. Beach played her Prelude and Fugue from manuscript, a "Suite Française," containing five numbers, and three pieces, "In Autumn," "Scottish Legend" and "Gavotte Fantastique." After each group she was enthusiastically encored. Six of the composer's songs were excellently presented by Mme. Caryl Bense, soprano: "Nacht," "June," "Ecstasy,"

"O Were My Love" and "Ah, Love But a Day," and "Year's at the Spring." Three violin compositions were played by Hermann Hupfeld, young Montclair violinist: "Romance," "La Captive" and "Berceuse," the latter being repeated. W. F. U.

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NOTABLE PREMIÈRES

Stories of Musical First Performances from
Primal Times to the Present Day

By
FREDERICK H. MARTENS

No. 2

VIRTUOSO PERFORMERS, DIVINE AND MORTAL, OF ANTIQUITY

THE temple supplied a stage for much of the musical and dramatic art of antiquity and its musical virtuosi were gods, demi-gods and heroes. The Egyptian god Thoth (probably the real originator of *bel canto*) creates the world not by thought or labor, but "by uttering a great cry." From the harmonious sound

issuing from his mouth were developed four other gods, who establish the order of the universe. Memnon's song—was he *basso profundo* or heroic tenor?—fills the infinite spaces of the desert. Krishna (revived by Nijinsky to Reynaldo Hahn's music in the ballet, "Le Dieu bleu"), charms all nature



Frederick H. Martens

with his flute. Pachacamac, the creative spirit of the Inca race, teaches his people their national songs. Did these virtuoso *premières* take place only in the sacerdotal imagination? Were there never, let us say, thousands of white-garbed Hindoos gathered in the caverns of the isle of Elephanta, devouring Sanscrit posters billing "positively the first appearance of Ganesha, God of Wisdom, demonstrating his new invention, the Lute, in a select program of classical and modern numbers, to be followed by the temple *devadhazis* in a deliriously *décolleté* devotional dance"? What a romantic first source to which to trace the beginnings of the "grand sacred concert"!

In Greece, as in the Orient, the gods set the example followed by mere mortals. Every land, even China, has its Orpheus, though the Hellenic bard is the first to make an Æolian Hall of Hades, playing, we may take it, before a "full house." He has notable successors: Amphion, whose lyre playing was so elevating that it raised up the walls of Thebes; Anacreon, the creator of the drinking song; Arion, the teller of the first musical fish story; Tyrtæus, an ancient Spartan advocate of "Preparedness," who found the male chorus an effective weapon of offense during war. At all the great national festivals of ancient Greece, the Olympic, Delphic, Pythian and Isthmian Games, the parthenæia, etc., there was much choral and instrumental music. The "community" choruses, made up of amateur citizen singers, however, were in the course of time crowded out by professional singers who could cope with increased technical demands.

In Timotheus of Miletus (b. 477, d. 357 B. C.), possible ancestor of all the Irish harpers, we have a great virtuoso of the kithara. We do not know the exact day and year in which his "Nautilos" ("Description of a Storm at Sea")

was first given in the theater of his native city. But it was a genuine première and—no doubt in a crude and obvious manner—introduced a new idea—that of program-music! With chorus, flutes and kitharas he imitated the tempestuous sounds of waves and winds and made a hit as one of the first musical "nature fakers."

And here we are to meet the first music critic! His name is Dorion, and his *blasé* summing up of the performance is absolutely modern in tone, for he says: "In many a pot and kettle bubbling over the fire have I heard more violent storms than Timotheus calls up in his 'Nautilos.'" Now that criticism has been born, music becomes of real importance. Passing from Greece and over several centuries, we shall next consider some concerts in imperial Rome.

GRAVEURE IN SACRAMENTO

Scores Brilliant Victory—Saturday and Schubert Clubs Give Concerts

SACRAMENTO, CAL., March 14.—Louis Graveure, the noted baritone, recently sang for the Saturday Club at the Clunie Theater. His splendid voice and art conquered every hearer. The program given by the Saturday Club on March 10 included songs by Mrs. Florence Newman, Miss Francis Peters and J. Alfredo Ribaud; cello works by Luella Martin and piano numbers by Mrs. Albert Elkus, Alma Anderson, Hazel Pritchard and Mrs. E. T. Rooney, with a paper on the "Sonata" by Mrs. William Hermitage. The accompanists were Ruth Pepper and Constance Mering.

The Schubert Club, Edward Pease, director, gave its annual concert last evening. This mixed chorus gave a splendid program. Soloists were Mrs. Luther Beaman, soprano, and Albert Barber, tenor.

Lena Frazee, contralto; Mrs. Beth Milliken-Joerger, violinist, and Mme. Bourgeois gave an evening of song at Folsom on March 10. L. F.

Grip Compels Miss Buckler to Cancel February and March Engagements

Marguerite Buckler, soprano of the Chicago Opera Association, after a successful season with that company and after appearing with excellent results with the Minneapolis Symphony Orchestra on the latter's western tour, is at present recovering from an attack of grip. The artists was compelled to cancel all engagements during February and March and will rest upon her Texas ranch until fully recuperated.

Louis Arthur Russell Works Presented at Concert of Newark Society

NEWARK, N. J., March 29.—At the concert of the Schubert Oratorio Society, Louis Arthur Russell, director, given last night, a number of Mr. Russell's compositions were presented and very favorably received by the audience which

filled Wallace Hall. Mr. Russell was represented by a "Suite Fantastique" in five movements for piano played in unison on four pianos; a "Ballad Polonaise" for violin, cello and piano, and vocal numbers. The soloists assisting the

chorus were Mrs. Nana Genovese, mezzo soprano; Mrs. Jessie Marshall, soprano; Samuel Craig, tenor; Luther B. Marchant, baritone; Isidor Werner, violinist; Jac Glockner, cellist, and Harry Horsfall, Leo Arandarski. P. G.

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Stanley Quartet's Scottish Recitals Exert Wide Appeal

DURING the present season the Stanley Quartet introduced its novel Scotch recitals and has presented these out-of-the-ordinary programs before a goodly number of Scottish organizations. The marked approval which has attended these recitals demonstrates the wide appeal they exert. In the accompanying photograph the quartet is seen clad in Scottish evening dress.

This ensemble was paid an eloquent tribute after its appearance in Jersey City in a concert last December. A triple re-engagement was the outgrowth of this appearance, the dates being Jan. 30, April 6 and Dec. 31, 1917. On Jan 30 the quartet gave an entire Scotch program in costume and on April 6 the singers will be heard in Rossini's "Stabat Mater."

Owing to its success at the festival last year at Hagerstown, Md., the quartet has received inquiries for appearances from Hagerstown, Frederick, Md.; Carlisle, Pa., and Harrisburg, Pa., and is arranging a tour covering appearances in these cities.

To their repertoire the four are adding Arthur Whiting's new cycle of Scottish melodies.



The Stanley Quartet. From Left to Right: Standing, Flora Hardie, Contralto; Louise MacMahon, Soprano. Seated, Joseph Mathieu, Tenor; James Stanley, Basso

MINNEAPOLIS GIRL HEARD

Gertrude Hull Sings with Orchestra—Mrs. Guyer in Native Songs

MINNEAPOLIS, MINN., March 21.—The eighteenth popular program was played by the Minneapolis Symphony Orchestra Sunday afternoon. Gertrude Hull, coloratura soprano, resident of Minneapolis, was the soloist. This was her first public appearance after a period of study extending over many years, at home and abroad. The exacting aria, "Una voce poco fa" from Rossini's "Barber of Seville" was delivered with a light, sweet voice, displaying some flute-like high tones and a true leggiero facility. Proch's Theme and Variations was given in straightforward style. Victor Herbert's Irish Rhapsody was one of the orchestral offerings. At a Symphony Concert on Friday evening Fritz Kreisler was the soloist. Every seat was sold, yet an unseasonable and heavy fall of snow blocked trolley service and lessened the size of the audience, but not its enthusiasm.

Esther Jones Guyer, contralto, assisted by Katherine Hoffmann at the piano, appeared in recital in Studio Recital Hall Monday evening. Mrs. Guyer's voice, of beautiful quality and exceptional range, was intelligently employed. Faith Rogers's "A Ballad of Trees and the Master" was sympathetically treated and brought favorable recognition to the Minnesota composer. One of the three encores was "For You It Was a Rose," by W. H. Pontius of Minneapolis. Mrs. Guyer's recital was the last of a series of recitals given by the faculty of the Minneapolis School of Music.

F. L. C. B.

Allentown Symphony Compelled to Give an Extra Concert

ALLENTOWN, PA., March 30.—A large audience gathered for what was to have been the last of the season's concerts by the Allentown Symphony Orchestra on Sunday afternoon. However, the orchestra did so well that requests were made for another concert on April 22. Individual members of the orchestra who acquitted themselves very creditably in solos were Albert Bode, flautist; Charles Hunsberger, harpist, and Owen Hoff-

man, English horn. The orchestra played three numbers, Dvorak's "Symphony," Bizet's "L'Arlésienne" Suite and "Finlandia," Sibelius. M. K.

ORATORIO FOR COLORATURA

Florence Macbeth to Make Her Début in This Field at Kansas City

Florence Macbeth, the charming young coloratura of the Chicago Opera Association, sang with the Minneapolis Symphony Orchestra in Minneapolis and St. Paul, March 29 and 30; at St. Mary's Hall, Faribault, Minn., March 31; Owatonna, Minn., April 3. The Daughters of the American Revolution have engaged Miss Macbeth to give a recital in Washington, D. C., April 17. This will be followed by an appearance at the festival in Kansas City, May 4, at which Miss Macbeth will make her first appearance in oratorio, singing the soprano solo part in "The Messiah."

On May 10 and 12, Miss Macbeth will be heard in New York in opera, having been engaged for appearances in the Mozart opera to be given by Albert Reiss of the Metropolitan. Miss Macbeth will sing the first soprano rôle in "The Children's Crusade" at the Evanston Festival May 28.

Kneisels Bid Farewell to Indianapolis

INDIANAPOLIS, IND., March 29.—The musical event of the past week was the farewell appearance of the Kneisel Quartet, on March 23, at the Caleb Mills Hall, under the auspices of the People's Concert Association and the church federations. The quartet numbers were the Beethoven D Major, Op. 18, No. 3; Tschaiowsky's F Major, Op. 22; Rubinstein's C Minor, Op. 18, and a quartet arrangement of Grainger's "Molly on the Shore." The cellist, Willem Willeke, figured as the soloist in a group embracing a Larghetto by Handel, "Nina," Pergolesi, and a Rondo of his own, having the sympathetic accompaniments of the second violinist, Mr. Letz.

P. S.

Francis MacLennan has been engaged for a concert, April 14, for the Teachers' Federation at the Auditorium, Chicago.

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STRANSKY ENDS TOLEDO SERIES

Philharmonic Warmly Greeted—Concerts and "Pinafore" Heard

TOLEDO, O., March 21.—The final concert of the Civic Music League course was given by the New York Philharmonic Orchestra under Josef Stransky at the Terminal Auditorium March 14. A large audience enjoyed a fine program, splendidly played. Charles Sumner Johnson, organist of the First Congregational Church, gave a program of organ music at the church for the Musical Art Society on March 13, assisted by Mrs. F. D. Stranahan, soprano.

Under the direction of Walter W. Flori the Toledo Opera Club gave a performance of "Pinafore" at the Zenobia Theater March 13. Among the principals were Arthur Taylor, Herbert Keck, W. W. Flori, Robert Katzenmeyer, Robert Heckler, John Willick, Inez Loviner, Marie Huebner and Florence Price.

Two Lenten recitals were given on successive Sunday afternoons at the First Congregational Church by the Nold Trio. Agnes Reeves Miller, soprano, assisted at the first, and Archibald Jackson, baritone, at the second. E. E. O.

Give Artistic Exposition of Grieg's "Peer Gynt" in Oklahoma City

OKLAHOMA CITY, OKLA., March 21.—Grieg's "Peer Gynt" was the subject of a lecture-recital given on March 15 by Charles Haubiel before an appreciative audience. In addition to the two "Peer Gynt" Suites, the program included the Solveig songs, sympathetically sung by Mrs. H. A. Gothold, and a song for bari-

tone, "Peer Gynt's Serenade," which was well delivered by Edgar M. Cooke. This latter song is little known. The Ladies' Music Club gave the "Seven Last Words," by Dubois, at the English Lutheran Church, March 16. The chorus, under the direction of Edwin V. McIntyre, did some excellent work and the solos were well sung by Mrs. Allen Street and Mrs. Charles B. Ames, sopranos; Edgar M. Cooke, tenor, and Ray Howard Crittenden, baritone. C. H.

SINGS YIDDISH FOLK MUSIC

Mme. Rothenberg Gives Unique Program for Y. W. H. A.

A song program calculated to exert a powerful appeal to Jewish music-lovers was presented by Mme. Shomer-Rothenberg, soprano, on Sunday afternoon, March 25, at the Young Women's Hebrew Association, New York. Mme. Rothenberg opened with four Yiddish folk-songs and melodies, arranged by W. Fichendler. Her singing of this group quickly prepossessed one in her favor and revealed the possession of a light, flexible and exceedingly agreeable voice. Coupled with this is an evident predilection for songs of this type and a sense of the dramatic, which happily Mme. Rothenberg keeps within artistic bounds.

The remainder of this novel program consisted of songs by Mendelssohn, Rubinstein, Saar, Rimsky-Korsakoff, Gretchaninoff, Saslavsky and folk-songs arranged by Lefkowitz, Brounoff, Kallen and Fichendler. A fairly good sized audience applauded vehemently. J. Pizzarello was the accompanist. B. R.

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New York, April 7, 1917

WORKSHOPS FOR ORCHESTRAL PLAYERS

School boards throughout the country would do well to heed the plea made by the music supervisors in their Grand Rapids conference that free training in orchestral instruments be given in all public schools. The supervisors argued that all instruments, as well as instruction, should be furnished free, on the ground that such

training is the child's right as much as geography or arithmetic. Orchestras in every school building were advocated; instrumental trios and quartets in every family with children. A nation filled with music, one in which mediocrity should have no place, was the vision expounded by the conference.

It is a timely point made by the supervisors in these days when so much is being said about choruses in the schools, community singing and so forth. On with the training of the school children's voices! May the youngsters of the next generation produce tones less raucous than those of our own. Let the school directors not forget, however, that there is another branch of musical training which the schools ought to provide—the more so, in that otherwise the pupil is not likely to receive it at all.

Now that our schools are devoting more and more attention to vocational studies, how is that so many of them overlook the training of young orchestral players? While the soloist—vocal or instrumental—often has great difficulty in earning his bread and butter, the orchestral musician of ability can always find a market for his wares. The instrumental training and orchestral practice will also react advantageously upon the schools in the breeding of a community spirit of co-operation among the students as a result of playing together in the school's orchestra. This organization will also become a valued factor in the institution's social life.

Possibly the chief reason, however, why the schools should offer orchestral experience is the service that they will be enabled to do nationally for Americans in music. In the last few years young American-trained players have been taking their places at symphony orchestra desks beside the musicians of foreign birth and schooling. Yet, at the close of the war, the process of reconstruction abroad is likely to cause an unusual emigration of orchestral players to America. If Americans are to meet this competition, we must have a larger and better force of orchestral musicians of our own. Particularly must there be more recruits to the list of competent players of the wind instruments.

What an opportunity for the schools to start the ball rolling! They can contribute notably to our musical preparedness if they will point out to our young people the possibilities of a livelihood in orchestral playing and will give the talented ones the first steps in the training which will fit them for that profession.

JOSEPH BONNET TO LEAVE US

Joseph Bonnet will soon return to France, taking with him the esteem, the gratitude, the good will and affection of all Americans with whom he came into contact during his all too brief residence here. Among the dominating artistic happenings of a fearfully crowded season his recitals occupy a most conspicuous place. There is something paradoxical in this, for with the general public the organ can scarcely be said to rank as a valid concert attraction. Of the various instrumentalists and singers sent over on patriotic missionary duties by the French government none exerted quite as deep or as individual an impression as he.

No need of further detailed appraisal of his art. The degree of interest and enthusiasm it aroused among persons to whom the organ is ordinarily a matter of little concern furnishes some proof of its power and profound appeal. Specialists naturally invoked memories of Guilman, entered subtle distinctions and split hairs as was expected they would. But the very nature and tenuousness of the objections vividly signalized the extent of the artist's eminence as one of the leading exponents of what is to-day the supreme school of organ playing. Yet even had Mr. Bonnet's virtuosity been less his personal qualities would have gained him the esteem that is his. A sincere, unaffected, companionable person who understood the American nature and sympathized with the American spirit from the first, he drew whole-hearted and immediate response from all whom he met. At a luncheon given a week ago in his honor the sentiments voiced by a number of business men, whose musical intelligence was the least of their burdens, testified very movingly to the impression this young Frenchman has exerted by the sheer charm of personality. France could not have sent to us an artistic emissary more certain of strengthening the ties of good will between the two nations.

We wish France had obliged Joseph Bonnet to remain longer. We deplore, moreover, the idea that he must in all likelihood return to war—not for the reason that he is not amply worthy of the honor of serving France but that he, for one, might serve her even more effectively through his art than through such physical effort as he may put forth. However, there is no reason for undue pessimism. France respects her men of proven genius and does not expose them needlessly to the highest risks of combat. Like Dalmorés, like Ravel, like Salzedo, Florent Schmitt and others, Bonnet will not be treated as soulless cannon fodder.

PERSONALITIES



Photo by E. Hilton

Mme. Margarete Ober and Her Eight-Months-Old Son, Wilhelm Arndt

Mme. Margarete Ober, aside from her numerous operatic and concert duties, finds ample time to be a good housewife and mother. Mme. Ober is keeping up the tradition of Metropolitan contraltos, so finely upheld by Mme. Schumann-Heink and Louise Homer. Young Mr. Arndt is an American boy, having been born last summer at Schroon Lake, N. Y. Mme. Ober will be heard in concert immediately after the present Metropolitan season.

Allen.—Julia Allen, the American soprano, is at present in the Canal Zone, where she has sent *MUSICAL AMERICA* a postcard greeting from Panama.

Hudson-Alexander—When Caroline Hudson-Alexander, the noted soprano, appears as soloist with the Banks Glee Club at Carnegie Hall, New York, on Saturday evening, April 7, it will be her tenth consecutive solo appearance with this organization.

Barrientos—One prima donna, at least, has solved the problem of making the weekly trips of the Metropolitan Opera Company to Philadelphia less tedious by playing bridge. For this purpose two of her friends accompany her to Philadelphia. Mme. Barrientos is the great bridge devotee.

Vogt—Dr. A. S. Vogt, as already announced, has retired from the leadership of the Mendelssohn Choir of Toronto, and A. H. Fricker of Leeds, formerly conductor of the Leeds Triennial Festival, is to be Dr. Vogt's successor. Dr. Vogt retains his post at the head of the Toronto Conservatory of Music, and is engaged in reorganizing the Toronto Symphony Orchestra.

McCormack—John McCormack's most recent acquisition is a magnificent home at Collander's Point, Noroton, Conn., which the tenor purchased from H. C. Fleitman for \$125,000. Mr. McCormack will take possession on April 15. There are eight acres of land, with a house of English style, constructed of hollow tile and stucco. The estate, besides the house, contains a gardener's cottage, stable and garage, tennis courts, a pier and bathing beach. Mr. McCormack has been spending his summers at the Pope place, Tokeneke, in Darien, Conn., just west of Noroton.

Claussen—After arriving in Seattle fourteen hours late because of poor train service and thus nearly missing her appearance with the Seattle Philharmonic Orchestra, Julia Claussen was snowbound in the Rocky Mountains on her return trip. For a time it seemed impossible for the contralto to get to Chicago for her appearance as soloist with the New York Symphony Orchestra, for the heavy snowfall, aided and abetted by rain and wind, threatened completely to block traffic on all the northern lines. She arrived in Chicago late on a Saturday night after a fatiguing journey, and sang with the orchestra Sunday afternoon.

Lang—Henry A. Lang, the distinguished Philadelphia composer, emphasizes in a recent interview (*Philadelphia North American*) the value of the many-sided training available to the pianist in this country. "In Europe a concert pianist gets the habit of practising everything before he plays it in public," he said. "It is tradition with him as much as anything else. At first he doesn't want to play at all unless he is letter perfect. And that being the case, he never learns to read music at sight and play it perfectly. But let that man come to America and he will have to go through a long and difficult school. If he wants to make a living he will have to take all sorts of engagements, not excluding, in the days before he has made a name, an occasional engagement in a hotel. And there his scruples about playing without rehearsal quickly fade. There are many excellent pianists in this country, men at the top of their profession, who have gone through this sort of thing. And there is not one who is not the better for it."

POINT and COUNTERPOINT

"ONE of our Conservatorium students"—it is Roland Foster writing to us from Sydney, New South Wales—"recently went to a social gathering at which a dear old lady asked her if she could play any of those delightful pieces which used to be so popular—'The Battle of Prague' or 'The Maiden's Prayer.'"

"Oh, no!" replied the student, "we don't learn anything of that kind at the Conservatorium; we only play music by composers like Beethoven, Chopin, Mozart and Bach."

"Well, well!" said the d. o. i. "I suppose there are always these new composers coming along."

"If"

(Long after Swinburne)

If singers ne'er were brainless
And voices all were sweet,
Then what a joy to listen,
Each critic's eyes would glisten;
For hearing would be painless
And moments would be fleet,
If singers ne'er were brainless
And voices all were sweet.

If seats were soft and roomy
And concert halls were cool,
No more like souls in anguish
In torment would we languish,
While from each visage gloomy
Fall drops that form a pool;
If seats were soft and roomy
And concert halls were cool.

If ragtime we could banish,
And slushy senseless songs,
With those so-called musicians
Who should be mechanicians,
How many cares would vanish,
How many bitter wrongs!
If ragtime we could banish,
And slushy senseless songs.

When long and tedious program
Is doubled by encores;
It surely is a puzzle,
Why can't we bind and muzzle
The pests (if sense they've no gram)
Who made themselves such bores;
When long and tedious program
Is doubled by encores.

ROLAND FOSTER.

Well, Some Legislators ARE Talented
[Correspondence from Jefferson City, Mo.]

A musical entertainment, rather on the vaudeville plan, was given this week at the Missouri State Penitentiary for the diversion of the members of the legislature. The prison band and a few fairly talented men among the inmates participated.

Jackie: "Does your father know anything about music, Tommy?"
Tommy (whose father is a policeman): "Yes; he knows how many bars there are in a beat."

[Harry J. Westerman in Puck.]

We asked the young lady across the way if the prima donna was a coloratura soprano and she said she was just as white as anybody and for her part she didn't see how such stories got started.

SEMPRE FORTISSIMO

"What's become of that noisy baby who used to live next door?" asked the visitor after an absence of fifteen years.
"That's it blowing that cornet," replied the afflicted house owner.—Yonkers Statesman.

The musical wife of a Jewish theatrical manager in a Central New York city stepped into his office after having viewed the "movies," so M. J. Hahn reports from Utica.

"Vell, how did you like it?" she was asked.

"The pictures were good, but I can't stand that staccato violin playing," was her reply.

Several minutes later in the lobby the manager met the fiddler as he was making his exit.

"Misch," he said patronizingly, "for the love o' Mike cut out dat stucco fiddling."

Sort of Teutonic Scale, Nicht Wahr?

[F. P. A. in New York Tribune.]

At Yale they are singing "Bright College Years" to a new melody in place of the traditional "Die Wacht am Rhein." Perhaps this manifestation of anti-Germanism is no sillier than war itself; perhaps it is just as inevitable as war. It would not astonish us

to learn, in the event of war, that some strongly American society had adopted resolutions protesting against the use, in American songs, of the chromatic scale, a device used with the greatest ingenuity and art by such Germans as Bach, Brahms, and Wagner.

"What's that tune your daughter was playing on the piano?"

"I don't believe it was a tune," replied Mr. Cumrox. "I think it was a joke she was playing on the piano."—Washington "Star."

A reply of Fullerton L. Waldo in the Philadelphia Public Ledger to a New York reviewer who objected to Gabrilowitsch's devoting a program entirely to Chopin:

As Mr. Waldo wrote it:

A program of Chopin is as justifiable as an evening given to an opera by one composer.

As the Ledger printed it:

A program of Chopin is as justifiable as an evening gown at an opera.

"Which reminds us," says Mr. Waldo, "of what happened some years ago when Constantino sang 'Faust,' and from the next column there crept into our enraptured account of the event part of the description of a medicine which could be taken without interrupting one's habitual diet. So that the tenor next morning and some of our readers were mystified to learn that Constantino sang the part of Faust without missing a single meal."

From Heywood Brown's dramatic column in the Tribune:

"Managing Editor:

"Dear Sir: Is there absolutely no limit to the offense offered to your readers by the extremely small wit of Mr. Brown?—M. M. C." We spent an hour trying to think of a proper comeback to this letter before we hit upon—"Is that so!"

This form of reply is suggested for some of the controversialists in our Open Forum.

Annoyed guest: "Sh-h-h-h! Don't applaud yet, Madame! He's only half finished!"

Careful Housewife: "I'm not applauding. I'm trying to catch this moth."
—Harper's Magazine.

Carl Van Vechten defines "The Great American Composer" in Vanity Fair: "His grandfathers are the present writers of our popular ragtime songs."

Some nuggets from the mine of information contained in the article:

Not that syncopation is new in music. Nearly the whole of Beethoven's Seventh Symphony is based on it. Schumann scarcely wrote two consecutive bars that are not syncopated.

It (ragtime) is the only music produced in America today which is worth the paper it is written on.

It is the only American music which is enjoyed by the nation.

It is the only American music which is heard abroad; and it is the only music on which the musicians of our land can build on in the future.

Directions for writing a magazine article à la Van Vechten:

Dig up an epigram that will serve as your title. Follow this with a succession of smart remarks, regardless of whether they are true or not—what care you, as long as you sell the article?

A headline among the submarine news in the Brooklyn Eagle:

Opened Fire with Machine Guns on Charles Gounod

The critics have been doing that for years.

PASSING NOTES

"I hear the cashier of your bank is very musical."

"Not that I know of."

"Try working off a false note on him, and you'll think so."—Puck.

Musical Lexicography in Oklahoma

[From Creek County Republican, Sapulpa, Okla.]

To say that Maud Powell can fiddle is putting it too mild—she violins.



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DICIE HOWELL NOW UNDER ANDERSON CONCERT BANNER



Photo by H. Tarr

Dicie Howell, the Young American Soprano

Dicie Howell, the charming young soprano, has just come under the management of Walter Anderson. Born in North Carolina twenty-six years ago and graduated from Salem College in 1915, Miss Howell decided on a musical career, came to New York for further study and soon obtained a church choir position previously held by Anna Case and Marie Kaiser.

Dr. Arthur Mees has engaged her for

the next concert of the Newark Orpheus Club. R. Huntington Woodman has also engaged her for the Woodman Choral Society concert.

OPERA CHORUS STARRED

Giulio Setti's Forces in Admirable Concert at the Metropolitan

The Metropolitan Opera chorus played a stellar rôle in last Sunday evening's concert at the opera house. There was splendid singing by Giulio Setti's forces in the prologue to Boito's "Mefistofele," with Mr. Didur's voice in the solo measures, and choral numbers from Berlioz's "Damnation of Faust" and "Boris Godounoff" and the "Hymn to the Sun" from "Iris" were likewise admirably given.

Pasquale Amato was to have appeared, but illness prevented. In his place Paul Althouse sang the "Cielo e Mar" from "Gioconda," James Rogers's "The Star" and other numbers with brilliant effect, while Mario Laurenti filled the solo part in the flower scene from the "Damnation of Faust." Mr. Laurenti has an excellent voice. Claudia Muzio sang the familiar "Tosca" aria thrillingly and tumultuous applause rewarded her. Her other efforts were just as successful. Mr. Setti conducted the orchestra as well as his chorus and accomplished excellent results.

Schumann-Heink, Recovered in Health, Leaves St. Louis

ST. LOUIS, Mo., March 31.—Mme. Schumann-Heink, who was injured not long ago in a taxicab accident, departed for Chicago on Thursday noon accompanied by a nurse. She will close her Chicago home and then journey westward to California. She made no statement as to her plans for next season. Her accomplished accompanist, Edith Evans, departed this evening for her home, in Ohio. H. W. C.

Middle Western Managers Book Seagle for Tour in Four States

Oscar Seagle will be under the management of Horner & Rupert, the Kansas City and Dallas (Tex.) impresarios, who will book Mr. Seagle in the States of Kansas, Missouri, Alabama and Texas for the coming season.

MME. LISZIEWSKA GIVES A NOTEWORTHY PROGRAM

Æolian Hall Recital Reveals Pianist at Her Best in Varied Compositions by Brahms and Chopin

An exceedingly cordial audience of imposing proportions attended the recital given by Marguerite Melville-Liszewska, the widely known pianist, in Æolian Hall, on Friday evening, March 30. Mme. Liszewska had manifestly bestowed considerable thought upon the construction of her program, with the result that it was a splendid specimen, finely balanced and genuinely interesting. It opened with Beethoven's last sonata, the titanic Op. 111. Nervousness was doubtless the cause of certain obscurities in the recitalist's reading of the opening *Maestoso* and *Allegro*. She was happier in the ensuing Arietta and variations.

Mme. Liszewska gave an excellent interpretation of Schumann's "Fabel." She imbued Brahms's Intermezzo, Op. 118, No. 2, and Capriccio, Op. 116, with an exalted order of poetry. As the program proceeded her touch took on glow and her technique became more fluent.

The Chopin group awakened real joy. It contained the G Major Nocturne, Mazurkas, Op. 7, No. 4, and Op. 30, No. 4; Ballade, Op. 38; Waltz in F Minor and Scherzo in C Sharp Minor. The program was concluded with Debussy's "Cathédrale Engloutie" and a showy Scherzo by d'Albert. Mme. Liszewska was vivaciously applauded and responded to the constant recalls at the close with an extra. B. R.

Elman Hears a "Promising Pupil" Play in New Orleans

Mischa Elman was the guest of Harry B. Loeb, the musical manager, in New Orleans the other day. Through the closed folding doors that separated the music room from the reception hall in which he and his host were sitting came halting, painful sounds that resolved themselves into "The Maiden's Prayer." Mr. Loeb informed Elman: "He is a promising young pupil of a friend of ours. He wanted your criticism." "Maybe he'll achieve promise by and by," commented Elman. As the piano was silenced Mr. Loeb opened the folding doors and revealed his promising young pupil.

It was Elman's old friend, Leopold Godowsky! Mr. Loeb had staged the little surprise party (so Edward L. Bernays testifies) and Mr. Godowsky played the rôle of the child to perfection.

KATHERYN SHARY APPEARS

Soprano Begins Series of Musicales at Her New York Home

Katheryn Shary, soprano, gave the first of a series of musicales at her home in West 157th Street, New York, on Tuesday evening, March 13, providing her guests with a recital program in which she won immediate favor.

Singing in four languages, Italian, French, German and English, she displayed a voice of unusual breadth and range. Her program was chosen with care, including Monroe's "My Lovely Celia," Carey's Pastoral, Cornelius's "Monotone," the "Depuis le Jour" aria, modern French songs by Debussy and Hué, Leoncavallo's "Serenata Francese," Brahms's "Immer leiser wird mein Schlummer" and "Wiegenlied" and an American group by Salter, La Forge, Carpenter and Kramer. The manner in which this program was delivered proved the singer a serious artist. She was applauded enthusiastically and obliged to repeat the La Forge and Kramer songs.

Hadley and Grainger Novelties to Be Sung at Worcester Festival

WORCESTER, MASS.—In the sixtieth annual music festival of the Worcester County Musical Association, Arthur J. Bassett, president, Oct. 1 to 5, the programs will include two new choral works, "Ode to Music," Henry Hadley, and Percy Grainger's "Marching Song of Democracy." Mr. Hadley will conduct his own work. The Philadelphia Orchestra will provide the instrumental support, and the soloists will be Louise Homer, Marcella Craft, Inez Barbour, Margaret Abbott, Theo. Karle, Arthur Hackett, Wadsworth Provandie, Vernon D'Arnalle, Albert Edmund Brown, Olga Samaroff, Thaddeus Rich and Hans Kindler. Arthur Mees will conduct the festival for the tenth time, with Thaddeus Rich as his associate. T. C. L.

William Beck, the noted baritone, sang "The Palms" at the reception and musicale given at the New York home of Walter Pulitzer on April 1.

CULP QUARTET OFFERS NOVELTY IN CINCINNATI

Ensemble of Symphony Players Present a Striking Work by Milhaud—Successful Tours

CINCINNATI, March 25.—The Culp String Quartet, composed of members of the Cincinnati Symphony Orchestra, gave its first concert of the season last Monday in the Woman's Club. The players are Siegmund Culp, Ernst Pack, Carl Wunderle and Walter Heermann. Mozart's Quartet in F, Op. 23, was performed with precision as well as with the needed subtle finesse. The novelty was the Quartet in A Minor of Darius Milhaud. Unusual as this composition is in theme and rhythm, it yet met with a decided response on the part of the audience. Its interpretation disclosed an ensemble and technique not readily equaled. The Schubert Quartet in D Minor provided the unalloyed pleasure of the evening; the players seemed inspired in its performance.

The Culp Quartet has recently made a number of successful tours in Illinois. A delightful program was given in Pleasant Ridge, Ohio, March 1. Other concerts were recently given in Cincinnati and Glendale, Ohio, on March 10 and March 23, under the patronage of prominent society women.

A. K. H.

Christine Miller Charms Sioux Falls Audience

SIoux FALLS, S. D., March 28.—In the fourth of the subscription course artists concerts managed by Etta Estey Boyce, Christine Miller, the noted contralto, charmed a large audience in an interesting program that ranged from old English and Irish melodies, to numbers of Brahms, Burleigh and songs dedicated to her by James H. Rogers and Eugene C. Murdock. Katherine Pike was her accompanist.

Record Season for Marie Kaiser

Marie Kaiser, the American soprano, appears on April 8 in Minneapolis with the Symphony Orchestra, Emil Oberhoffer director, commencing a spring festival tour covering a period of eight weeks in as many different states. In the itinerary

are such important festivals as Evanston (Northshore), Des Moines, Cedar Rapids, Kalamazoo and Alton. Miss Kaiser will sing the soprano parts in the "Children's Crusade," "Golden Legend," "Redemption," "Mors et Vita," "Creation," "Hilwatha's Wedding Feast" and others. After having filled seventy-five engagements, the tour makes this Miss Kaiser's record season. Arthur D. Woodruff has engaged the soprano to sing Max Bruch's "Cross of Fire" in two performances next summer with the Washington and Litchfield (Conn.) Choral Societies. Miss Kaiser recently renewed her contract to remain under the management of Walter Anderson.

WINNIPEG CHORUS PRAISED

Handel Choir Gives "Acis and Galatea"—Emma Roberts and Williams Heard

WINNIPEG, CAN., March 17.—The Handel Choir, under the direction of R. Watkin Mills, the English basso, who is now teaching here, acquitted itself with distinction recently in a performance of Handel's "Acis and Galatea" with the following local soloists: Edna Verner, Mrs. Le Moine Fitzgerald, sopranos; W. D. Love, tenor, and Mr. Mills. The accompanists were Elsie Cantel and Fred. M. Gee.

Before the Women's Musical Club Emma Roberts, the gifted American contralto, scored a genuine artistic triumph, as related in your last week's issue. Evan Williams also appeared here and created wonderful enthusiasm by virtue of his highly polished singing and interpretative gifts. His rendering of the famous "Sound an Alarm" fairly thrilled his hearers, and he was obliged to concede many additional items. R. J.

"Lonesome Tunes" Bring Tears and Smiles at Sing Sing

Returning from one of their recent trips Westward, Loraine Wyman and her collaborator, Howard Brockway, stopped over at Ossining and took behind the bolts and bars of Sing Sing prison their songs of the Kentucky mountains. The prison inmates shed tears and broke out into laughter, as the mood of the "lonesome tunes" prompted. The "lonesome tunes" were heard in Summit, N. J. on March 29.

EDWIN HUGHES'

FIRST NEW YORK APPEARANCE AT AEOLIAN HALL ON MARCH 14th ONE OF THE MOST DISTINCTIVE PIANISTIC SUCCESSES OF THE PRESENT MUSICAL SEASON

New York Press Sets Its Stamp of Unequivocal Approval on His Art, Confirming European Critical Opinion on the Distinguished American Pianist's Many Successful Appearances During Past Seasons in Recital and with Orchestra in Principal Foreign Music-Centers.

HUGHES GIVES PIANO RECITAL

Displays Mastery of Rhythm and Tonal Dynamics

New York Tribune, March 15, 1917.

From the opening chord to the last note of the Chopin encore Mr. Hughes' command of his instrument was apparent. He is a virtuoso who has come to certain definite conclusions as to the interpretation of the compositions he plays and presents them with conviction unimpaired by affectation. His mastery of rhythm and tonal dynamics was excellent. He was heard with evident pleasure by the audience.

Edwin Hughes Gives Scholarly Recital

New York American, March 15, 1917.

A good-sized crowd of music lovers spent yesterday afternoon with Edwin Hughes in Æolian Hall. To many of those present Mr. Hughes was a stranger, but it is safe to state that they left the hall with a substantial admiration for his attainments and favorably impressed by his musicianly ability.

Mr. Hughes devoted himself to works of the master composers—Bach, Beethoven, Brahms and Chopin—selecting numbers not often heard and arranging a program of exceptional interest and diversity.

The Busoni piano transcription of the Chaconne from Bach's Violin Sonata No. 4 was the opening number. The arrangement is not hackneyed for the simple reason that it requires an absolutely faultless technique, utter repose and scholarly appreciation of its austere style and various problems.

Mr. Hughes is evidently a scholar with all that term implies. He devoted himself utterly to the composition. His technique was clear, precise and a model

of accuracy. His rhythms were as pronounced and perfect as those of a metronome. In accentuation he showed no inclination for theatrical or artificial effects.

These legitimate methods were also noticeable in the Beethoven (Waldstein) sonata. The listener's attention was not deflected by pretentious mannerisms in phrasing, extravagant emphasis or dramatic treatment. The external essentials were revealed with poise and artistry dominated by a mentality that delved for and found the true and inner significance.

The Brahms ballade had moments of real romantic charm and episodes interesting in their contrasting meanings and values.

New York Evening Sun, March 15, 1917.

Sincerity and lack of assumption belong noticeably to few of the pianists who have been heard for the first time lately. A welter of technique, an unrestrained plunging after the emotional possibilities that lurk in the lower notes, a flourish and a swagger out of all proportion to their art, are what are come to be expected and endured from most of the younger pianists.

How relieving, then, to find in Edwin Hughes, who played yesterday afternoon in Æolian Hall, a straightforwardness altogether sincere. Mr. Hughes has a manly touch, vibrant and telling. Technically, his work is that of a finished musician.

His most effective interpretation was given to three Brahms studies—an intermezzo, a rhapsody, and, best of all, the ballade, opus 10, No. 1. Mr. Hughes' playing pleased his audience throughout.

New York Evening World, March 15, 1917.

Edwin Hughes, pianist, made a bid for favor yesterday afternoon, and in a season overcrowded with pianists left a

mark. His technique and his facility and his tone were recognized at once. His program began with the Bach-Busoni Chaconne, which he played brilliantly and with remarkable power. This he followed with a Beethoven Sonata and groups of compositions by Brahms and Chopin, in all of which he found favor. Hughes is an American with a reputation made abroad. What was meant to be a brief visit home is become a longer stay because of the war.

New York Staats-Zeitung, March 15, 1917.

Edwin Hughes, an American artist who was formerly assistant to Leschetizky in Vienna, appeared yesterday afternoon before a large and appreciative audience with excellent success. His playing is characterized above all by intellectual penetration, purity of style, and a technique which is equal to every demand. In his splendid Brahms interpretations particularly, he achieved great effects. His Chopin scintillated with wonderfully beautiful tonal nuances and variety of color. The audience was very warm in its applause, and compelled the artist to respond to three encores.

New York Times, March 15, 1917.

His playing yesterday showed interesting qualities. Mr. Hughes played Busoni's transcription of the Chaconne from Bach's D minor violin suite with artistic taste and judgment in the building up of climaxes and the exposition of the fundamental structure of the piece. His performance of Beethoven's Waldstein sonata was in many ways praiseworthy.

New York Herald, March 15, 1917.

A classic program was played in a musical and interesting manner. Beethoven's "Waldstein" sonata was well

played. Hughes is skilled in technical matters and has a fine sense of rhythm. The new pianist made a favorable impression and the audience with liberal applause showed appreciation for his talent.

New York Sun, March 15, 1917.

Mr. Hughes presented a program of dignified proportions and one offering a wide variety of styles for the showing of versatility. It comprised Busoni's transcription of Bach's chaconne for violin, unaccompanied; Beethoven's "Waldstein" sonata, a ballade, an intermezzo and a rhapsody of Brahms, and by Chopin four etudes and the C sharp minor scherzo.

In his performance Mr. Hughes showed understanding, taste and musical instincts. His technique is clear and fluent, his touch is fine and his treatment of color effects and rhythm uncommonly good. Through finish in execution and much that is exquisite in conception Mr. Hughes' playing gave pleasure.

New York Globe, March 15, 1917.

Mr. Hughes showed excellent qualities of technique, understanding, and taste, and gave legitimate pleasure through his playing of Busoni's transcription of Bach's famous violin Chaconne, Beethoven's "Waldstein" sonata, and pieces by Brahms and Chopin.

Brooklyn Daily Eagle, March 15, 1917.

Edwin Hughes made his first New York appearance yesterday afternoon, offering a program calculated to show his versatility. His style is, like that of his master, very fluent. Color effects were obtained easily and uncommonly good was his declaration in rhythm. His touch was distinguished for beauty of tone. Exquisitely conceived were the numbers he played.

MANAGEMENT: MUSIC LEAGUE OF AMERICA, 1 WEST 34th STREET, NEW YORK CITY.

STEINWAY PIANO USED

CONCERT TOUR FOR LOUIS SIEGEL, THE AMERICAN VIOLINIST



—Photo © Aimé Dupont

Louis Siegel, Violinist

Announcement has been made that Louis Siegel, the American violinist, is now under the exclusive management of Winton & Livingston, Inc., Aeolian Hall, New York City. Mr. Siegel, who comes from Indiana, has had a brilliant career in the concert world in Europe. Friend and colleague of the great Ysaye, this artist himself directed the orchestra at Siegel's début in Berlin a season or two ago. Mr. Siegel during his début year made a triumphant tour through Germany, France, Italy and Belgium and played in all parts of the Scandinavian countries with the famous pianist, Ignatz Friedmann. In America Mr. Siegel has been heard but a few times and these appearances have been confined to the Eastern part of the United States. For the coming season Messrs. Winton & Livingston, Inc., plan a concert tour for Mr. Siegel in the South and West as well as a number of appearances in Aeolian and Carnegie Halls of New York City.

MINNIE TRACEY LECTURES

Delivers Notable Discourse on Modern Music at Cincinnati Conservatory

Minnie Tracey of the vocal faculty of the Cincinnati Conservatory of Music delivered a notable lecture at the conservatory on modern Russian, French and Scandinavian music, on March 12. Miss Tracey's long residence in Paris has placed her *en rapport* with leading contemporary composers of these schools and has fostered in her a warm sympathy for their music. She spoke charmingly, recounting many interesting things about the composers and their music. Miss Tracey's remarks were illustrated by Bertha Forman, who sang in an artistic fashion songs of Rimsky-Korsakoff, Sjögren, Kjerulf, Godard, Fauré and Tchaikowsky. The program was opened by the singing of American patriotic airs, in which Miss Tracey has founded a study class at the conservatory. A brilliant audience, including many prominent social personages and members of the faculty of the University of Cincinnati, heard the lecture with interest.

Shortly after Easter Miss Tracey will give a concert at the Woman's Club in Cincinnati, at which she will give the

first American hearing of a cantata for voice and violin by Rameau. In this Miss Tracey will be assisted by Jean ten Have, the Belgian violinist. She will also sing for the first time in this country songs by Sibelius, Enesco and Huë.

SOPRANO OF DISTINCT GIFTS MAKES DÉBUT

Florence Seligman Exhibits a Well Schooled Voice and Good Taste in Program Making

FLORENCE SELIGMAN, soprano, song recital, Aeolian Hall, evening, March 26. Accompanist, Richard Hageman. The program:

Charles E. Horn, "I've Been Roaming"; Edward German, "Who'll Buy My Laverder?"; Wolf-Ferrari, "E tanto ce perico!"; Santoliquido, "Alba di luna"; Brahms, "Vergebliches Standchen"; Grieg, "Ein Traum"; Hindach, "Im Volkston"; Hugo Wolf, "Er ist's"; Frank La Forge, "An einen Boten"; Fourdrain, "L'oasis"; "Le long des saules"; Alexandre Georges, "Danse sacrée"; Delbrück, "Un doux lien"; Debussy, "Green"; Campbell-Tipton, "The Spirit Flower"; Frank La Forge, "I Came with a Song"; A. Walter Kramer, "Green" (first time); Richard Hageman, "Do Not Go, My Love"; H. Clough-Leigher, "My Lover he comes on the Skee."

Surmounting the difficult ordeal of a recital début in New York with a considerable degree of success, Miss Seligman proved to be a singer of distinct gifts, who, with greater experience, could go far. Already one notices the real interpretative sense, on which the entire art of recital-giving is founded. The voice itself has been well schooled (Miss Seligman has studied with William S. Brady) and only when it is forced in the upper register does it take on a quality other than pleasing. It is a voice capable of very lovely *mezza voce* effects.

There was a large audience, which applauded the singer heartily after every group, and there was a profusion of flowers. The program itself was interesting, the Fourdrain songs standing out prominently, as did Mr. Hageman's song, for which he was warmly applauded. No review of this recital will be complete without the record of the evidence displayed by the singer of the seriousness of her study, her complete familiarity with her program—she knew it so well she could have sung it backwards—and the high standard maintained in her choice of music. Mr. Hageman's accompaniments were of the highest type.


A. W. K.

Philharmonic to Give Beethoven-Brahms Concert Cycle Next Year

The Philharmonic Society of New York, in response to requests of its patrons, gave fifteen of its regular subscription concerts without soloists during the season just closed. The society announces that for the season of 1917-1918 it will continue to pursue this policy of including a certain number of purely orchestral programs among its concerts and of choosing for its assisting artists only the most distinguished soloists of the season. Among the soloists engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novaes, Johanna Gadschi, Joan Manen, Carl Friedberg and Percy Grainger. During the 1917-1918 season a Beethoven-Brahms cycle of three concerts will be given, which will include the Ninth Symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday subscription series. The cycle will be given in conjunction with the Oratorio Society of New York.

Daughter of Mrs. Jeannette M. Thurber Weds

Announcement has been made of the marriage of Mrs. Marianna Thurber Prun of Tarrytown, N. Y., and James Layng Mills of New York on Tuesday of last week at Tarrytown. The bride is the daughter of Mrs. Jeannette M. Thurber, head of the National Conservatory of Music of America.



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SCHOOL MUSIC FOR PEABODY

Miss Damon to Direct Baltimore Courses for Supervisors and Teachers

BALTIMORE, MD., March 25.—Arrangements have been completed to have a complete course in public school music at the Summer School of the Peabody Conservatory of Music the coming session, which will in all probability open June 25 and last six weeks. Inez Field Damon, supervisor of music of the public schools in Schenectady, N. Y., has been appointed to conduct the course, which will offer a valuable opportunity to those desiring to equip themselves better for teaching school music. Miss Damon is president of the Music Section of the New York Teachers' Association and author of the text book, "Primary Elements in Music."

There will be two courses at the Peabody, one for grade teachers and one for supervisors of music and those desiring to prepare for this vocation. The course will consist of classes in the subject matter, public school methods, musical history and appreciation, chorus and school conducting and lectures and discussions of various phases of public school music.

1200 Hear Christine Miller in Utica— Civic Band in Concert

UTICA, N. Y., April 2.—The Utica Municipal Band, Lincoln Holroyd, conductor, gave a concert at the Lumberg Theater, Wednesday night. Edward Lloyd, tenor, was the soloist. A xylophone solo by J. Ray Foster and a clarinet duet by Arthur Geary and Nicholas Cesarone were among the numbers. The orchestra and the soloists won much favor. Christine Miller appeared

Wednesday night with Arthur Walsh, violinist, in a "tone test" recital given by the Edison under the auspices of the Utica Music Company. An audience of 1200 taxed the capacity of the Y. W. C. A. Auditorium.

M. J. H.

Boston Composer's New Song Cycle Produced

BOSTON, March 24.—The concert of the Musical Art Club in Jacob Sleeper Hall on March 15 served to bring forth a new composition by Carrie Bullard Lewis, a resident composer, in a song-cycle for mixed voices, entitled "Don Pedro," with words by Frederick H. Martens. With the composer at the piano, the work was convincingly presented by this quartet of well-known artists: Gertrude Holt, soprano; Marie O'Connell, alto; Loyal Phillips Shawe, baritone, and John Daniels, tenor. Mrs. Mabel Foote, contralto, an artist pupil of Arthur Wilson, sang a group of English songs effectively and Charles F. Manney played his piano compositions. Wells Weston played the accompaniments for Mrs. Foote's songs. W. H. L.

Marguerite Hazzard Heard in Benefit Recital

For the benefit of the Boys' Summer Camp of the Second Avenue Baptist Church, New York, a recital was given last night by Marguerite Hazzard, lyric soprano, and Edna Fern, pianist, before a large audience. Miss Hazzard was heard in groups of old English ballads, several operatic arias and groups of German *lieder* and French and Italian songs. She made a very favorable impression. Miss Fern played the accompaniments and several solos.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Why We Need to Read Opera Librettos To the Editor of MUSICAL AMERICA:

As a student and a lover of the beauties of the English language I am frequently amused, and amazed, when I hear or read of singers criticising the vernacular as one unfitted for vocal music. Just why singers make the astounding assertion goes beyond my comprehension except upon one hypothesis only—that those who make the assertion are incapable of performing the delightful task of rightly singing it. It always seems to me a lamentable confession for a singer to make, for, if a singer says it cannot be done, that in itself is a confession that he or she cannot do it. Because it can be done, and is done, and is being done by an increasing number of vocalists, whose diction is a positive delight to listen to.

Idelle Patterson was over in Trenton a few weeks ago. She charmed to the limit with her singing, and one of the outstanding features of it was the beautiful diction she disclosed, for, as many listeners declared, "we could hear every word distinctly, and that is such a relief." I could mention at least a score of concert singers immediately, without much thought, whose abilities in the same line make their work a distinctly pleasurable thing to hear, and could name many scores who might as well sing Greek, Sanscrit or any miserable

jargon as essay English, for they make a miserable mess of it every time they try it. But that isn't the fault of the English language, but of the murderers of it who would rather sing imperfect French, Italian or German, and thus hide their dictional shortcomings from the audience.

Reading an account of an interview with a delightful lady singer (now coming to the front) in your issue of last week, one read that it was "only in isolated instances that the ear of the audience was greeted by words it could distinguish and identify as belonging to the language of our every-day life." That's a fearful criticism of the lack of diction of those who sang the rôles in "The Canterbury Pilgrims," and one dislikes to see that the lady singer in question tries to lay the blame on the language. Was it not the great Carlyle who so continuously said that "he did not see anything to admire in the writings of Macaulay"? Somebody, tired of hearing the plaint, asked, naively: "Whose fault is that?" It formed a well-merited rebuke. And if, as the singer suggested, that she didn't "think the poor audience would be able to comprehend" an English phrase which she quotes, when sung thus and so, is, that to be laid at the door of the audience? Fiddlesticks! No! No!! No!!!

I cut this extract from a newspaper yesterday. It aptly applies to the discussion. It was part of an interview with Caruso:

"In listening to your records, it has seemed to me that Italian is perhaps the easiest language to enunciate. Do you think so?" "No-o-h! No. The artist will find facility in any language. If your diction is good, the words will come out—as words."

"As words," mind you. That is pretty good sense from a singer whose reputation is fairly well made. And I cut this from your paper—from the article already mentioned:

"One doesn't go to opera as one goes to the play. The audience should know the story of the opera beforehand. That's what librettos are for. If everything is sacrificed to project the words the singers would fare badly."

Now, why shouldn't an audience go to an opera as to a play? And why "should" an audience know the story of the opera beforehand? True, it must needs know it, for all the intelligence it gets from the singers, as to the story of the opera, and it is more than likely that librettos have become a tremendous necessity because of the utter impossibility of getting an idea of the plot from the garbled utterances of the singers themselves, who go "ah-bah-jah-kaw-mawing" through the lines as though they were working on so many vocal exercises for flexibility or dramatic effect.

I remember when I first heard "Parsifal" in English. Some folks—were they musical snobs?—thought that "the opera was pretty well done, but it lost so much because it was not sung in the original." Wow! And yet, when a certain Australian impresario wrote to Wagner himself, asking his advice about singing his works in English, the great composer replied: "Certainly, sing them in English; how else are your audiences to know what I intend conveying to them unless given to them in the tongue which they thoroughly understand?" Wagner had more sense than so many of his admirers, it would seem.

Melba makes the English tongue liquidly beautiful as she sings it. Galli-Curci has made a record of "Home, Sweet Home," which I have just heard, and her diction therein is far better than that shown by many singers to whom English is the mother tongue. There are other foreigners who put to shame many of our American and English singers, conclusively proving that English can be properly sung, if only the singers will study English and not put nearly all their attention upon tone.

I was in church the other morning, and heard the alto begin the little anthem, "I'm a pilgrim; I'm a stranger."

This is exactly what it sounded like to me: "Awm aw pawlgrawm; awm aw strawngaw; awn cawn tawwry; awn cawn tawwry but aw nawght." The baritone wasn't much better, and he afterwards told me that during all of his study-years he had been taught that "the tone is the thing—never mind the words." And I imagine he tells the truth, for I myself had a teacher who tried to teach me to make every vowel an "oh," singing "farewell," as "foh-woll," etc. A lot of altos do it; a lot of baritones do it—perhaps in order to darken or otherwise make heavier their tones—but what miserable failures they are as pleasing singers! In church work, especially, such execrable singing should not be tolerated for a minute, for how can a singer convey any idea of the words of a hymn, a solo or anthem, unless the words are made intelligible? I know a famous concert contralto whose speaking voice is one of the most charming, but who, when she sings, makes one think of a fog-horn, or as if she were singing in a funnel. Why can't singers get the words and give us beauty of utterance; variety of color which the English language makes so wonderfully possible, and thereby delight audiences instead of boring them, or, certainly, failing to interest them as they might do? They will please when they have attained to that degree of accomplishment which keeps them from mouthing the language instead of singing it. They will sing more English once they have learned how to sing it, and have experienced the joy of getting *en rapport* with their hearers, through

an intelligent connecting of ideas made possible only when singer and hearer understand what is being sung.

Moreover, it is the firm belief among students of the language that distinct enunciation of it will of itself tend to produce more beautiful tone—a larger degree of flexibility—and certainly a distinct gain in the matter of color. There are many vowels in English—at least twelve being recognized by stenographers—but if we were to be forced to receive our ideas of the tongue from so many who murder it in song, we'd come to the conclusion that outside of "aw" and "ee," there could be but about one more. But that isn't the fault of the language—but of those who do not know how to sing it.

Yours for better English diction,
MUSIC LOVER.
Trenton, N. J., March 27, 1917.

Are There More Than Three American Operatic Tenors?

To the Editor of MUSICAL AMERICA:

Mephisto's Musings and the Open Forum articles are always a source of great interest and instruction to me and I should like to give you a few thoughts of my own relating to several articles I have seen lately in MUSICAL AMERICA. Ten dollars for half an hour's lesson is too much, but ten dollars for a lesson is not too much. Years of study, of experience, of teaching, which gives experience, is worth the price—and more so to a beginner than to an advanced pupil who must—supposedly—have learned how to practise and to use individuality and what musical sense they have in getting their lessons. The half-hour lesson is a vicious institution and only established to rob people of their money.

[Continued on page 31]

MARCELLA CRAFT

SOPRANO

From Portland Oregonian, Portland, Ore.,
March 18, 1917.

"Marcella Craft, whose remarkable concert scene of the closing episode of Richard Strauss' 'Salomé' has won a sensational success for her with all of the important orchestras of this country, has just secured from Strauss the privilege to sing the greatest and most dramatic scene from the same composer's 'Elektra.' Miss Craft is an opera singer of rare distinction, tremendous dramatic skill, and one of the loveliest voices of the stage belongs to her. Had she been privileged to make one appearance in either 'Salomé' or 'Madama Butterfly' there is absolutely no doubt in the minds of those who have seen and heard her that her success would have been as emphatic as it would have been sweeping. As it is, Miss Craft is giving concert-lovers such programs as few singers are able to deliver, and she is thus broadening her scope in the entire musical world because some day her chance will come when she will astonish those who have long needed her in opera, where there are all too few artists of her caliber and ability."

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SPALDING

Triumphs in San Francisco

From San Francisco Chronicle, Monday, March 19, 1917

(This is only ONE of many such criticisms)

SPALDING AN ARTIST, BUT HIS NAME, PERHAPS, IS HANDICAP

Nothing the Matter with His Musicianship, But Foreign Cognomen Might Draw Bigger Audiences

By Walter Anthony

If Albert Spalding were not such a forthright person and, like Richard Martin, called himself by a foreign name, he might get along better. Albert Spalding is a musician and a violinist. There are but three men who pull the bow over strings and wave vibrations into this writer's ears who are as good or better, and the difference in any event is slight.

Fritz Kreisler has a bit of power to add to the tone of Spalding. Mischa Elman has a sensuous or passionate quality that not even Kreisler can achieve, and Ysaye is, as we all know, the master of them all—when he is in form.

There were moments yesterday afternoon at the Columbia Theatre when I could shut my eyes and imagine that it was Kreisler who was pulling beauty from the strings, only I preferred to keep my eyes open and observe the direct and puissant manner of Spalding.

HYPOCRISY IN MUSIC

I suspect that there is still a great deal of hypocrisy in music and a great deal of reliance, on the part of audiences, on the fame which is brought from abroad. A fiddler of the name of Z—y would have been "applauded to the echo," as critics would say, for the performance that Spalding gave of Tartini's "The Devil's Trill." There was as much emo-

tion as an Elman would pull, there was a Kreisler touch of tenderness, and there was that which Elman would like to have—an intellectual concept of the composition as an entirety.

HAS GIFT OF SONG

I am not trying to make out a case for Spalding. I am merely trying to persuade you to hear him. He has the gift of song. His sense of intonation is so splendid that it never deserts him in the most complicated passage, wherein he plays on two strings at once, and makes the piano which follows him seem pale and colorless with its tempered scale.

He has a passion for truthfulness in pitch, but he doesn't play the violin like a piano tuner. He plays like one gifted of the gods and in a forthright manner in which there is no shaking of lock; nor any mannerisms. He proclaims the American who is willing to permit his music to stand on its own merits, without bringing to its presentation the eccentricities of the genius of a De Pachmann.

SPALDING'S TONE

So far as technical equipment goes, Spalding is competent to play anything, but the quality which makes his music worth while is the sincerity and the loveliness of his tone. It lacks something in vehemence. That is an Anglo-Saxon fault. He seems sometimes to be loath to "let himself go" and tear to tatters a passionate phrase, but the compensation is found in the staid beauty of his music, its perfection, its sentiment and its loveliness.

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 30]

The only half-hour lesson excusable is when the pupil has only that much time to spare and in such cases there might be a reduction in the remuneration for lessons. Mr. Battey's remark that most people want to be humbugged also holds true and more so in vocalism than in any other profession.

I was on the examining committee of a musical society, where it was expected of the instrumental applicants to be fairly efficient in technical work and have some idea of the meaning of the composition.

They were almost always excellent students. But if the vocal aspirant had a beautiful voice and sang with "temperament," acceptance was sure regardless of the fact that they did not know how to sing an exercise or have any musical knowledge.

However, times are rapidly changing. There are many faithful and honest teachers who hold up high ideals to their pupils, caution them to go slowly and not to appear for a public performance until they are ready.

We are forging ahead so fast in the knowledge, understanding and appreciation of music that the world has seen nothing equal.

When we have smaller opera houses and more of them, so that the human voice can be heard without shouting, there will be no complaint about the absence of *bel canto*.

When we have supervisors of school music who can sing and who understand the care of children's voices, especially boys' voices, we will have a few more real tenors. Population of United States, over one hundred millions. Operatic tenors, Riccardo Martin, George Hamlin, Paul Althouse.

Yours sincerely,

E. B. WIKSTROM.

New York, March 30, 1917.

Treating the Voice as a Stringed Instrument

To the Editor of MUSICAL AMERICA:

In the Feb. 19, 1916, issue of your most excellent journal appeared an article announcing that Sorrentino, the tenor, had found a teacher who "tunes voices," or, in other words, considers the voice a stringed instrument and so trains it. Patiently I have awaited the fulfillment of his promise to disclose the teacher's name. From experience, I am prepared to say that this is the means by which tones are rendered pure and breath-free.

Mr. Evan Williams' very recent utterance concerning the "child quality lost through artificial use of the voice" leads me to say that the child quality is one definite result of training the voice from the standpoint of a stringed instrument. May we not bring to light the name of Sorrentino's teacher?

With highest regard for MUSICAL AMERICA's able editor and keenest appreciation of "Mephisto's Musings," I am, very truly yours,

MRS. THOMAS B. ESTILL.

Nashville, Tenn., March 22, 1917.

The Piano as an Accompanying Instrument

To the Editor of MUSICAL AMERICA:

I read with much interest (and amuse-

ment) an article written by Victor Kuzdô in regard to the piano not being a suitable accompanying instrument for the violin. He suggests the organ, harp or guitar as a substitute. The impracticability of the substitutes makes a smile come. Wouldn't it be interesting for Kreisler to carry an organ around with him, or imagine that incomparable violinist playing to the accompaniment of a guitar?

There is no one who detests the overbalancing of instruments as I do, but a person who knows his business will avoid that, and there are a few left who do know what they are doing. I have heard a number of the very best violinists, though it is true I have not had the pleasure of hearing Mr. Kuzdô, and most of them have had the piano to accompany them. I have listened attentively, as I have had some experience in accompanying, and not in one instance do I recall that the piano was too loud. A certain support is necessary, and the harp and guitar, to my mind, would not at all times give the proper support.

With best wishes to MUSICAL AMERICA, I am, sincerely yours, E. G. J.
Dallas, Tex., March 14, 1917.

Harmonic Overtones

To the Editor of MUSICAL AMERICA:

I should like to correct a mistake in my Open Forum letter of March 24, headed "Need Standardization of Vocal Terms." The words "harmonic partial tones" which occurred twice in the above letter should in each instance read "harmonic overtones."

The overtones of a string tone and the overtones of a voice tone fall under this classification and are those the vibration numbers of which are whole multiples of the vibration number of their fundamental tone. For example, the first, second, third, etc., overtones of a string having a fundamental vibration number of 100 have themselves vibration numbers of 200, 300, 400, etc., thus being always in harmony with the fundamental tone.

The intervals between the partial tones of a string tone are harmonic until the interval between the fifth and sixth overtones is reached. This interval is less than a diminished third and therefore inharmonic. All intervals between string overtones above this are also inharmonic.

Inharmonic overtones are those the vibration numbers of which are not whole multiples of the vibration number of the fundamental tone. The overtones of the reed are inharmonic, the vibration number of the first overtone being between five and six times the vibration number of its fundamental.

Yours very truly,

L. G. YOUNG.

New York, March 26, 1917.

The Four-dollar and the Ten-dollar Teacher

To the Editor of MUSICAL AMERICA:

May I ask "Ambitious" (whose letter appears in the Forum of March 24) to tell how long she studied with the \$4 teacher and how long she worked alone after her money gave out?

In justice to the \$4 teacher, it should be said that "Ambitious" must have been

pretty well prepared in order to learn in one lesson from the \$10 teacher just what she needed. No doubt that was just what the \$4 teacher had been trying to lead her to understand and she might finally have gotten it if she had returned to the \$4 teacher after that quiet period of study alone. One should not be hasty in judgment of such a case.

Teachers outside New York, at \$2 and less per lesson (and there are numbers of such teachers all over the country), are known to give lessons equal in value to the best New York can afford, but because they are not in New York their value is, by comparison, often underestimated, except by those who know.

A SUBSCRIBER.

"Somewhere in Georgia,"

March 24, 1917.

Sartorial Simplicity for Artists

To the Editor of MUSICAL AMERICA:

I read with interest Mme. Leginska's article against fashions in dress for pianists. I think she is quite right in condemning evening dress for the serious artist. It is not attractive to see the prevalence of "style" among musical celebrities. When one reads of a prima donna's jewels of fabulous value being stolen, or somebody else's trinkets displayed at an evening function, where goes our valuation of their art?

In fact, it ought to be the other way. The great artist should be the simplest in taste. Extravagance is not an attribute of real ability. Too often is it considered necessary to bolster up the glory of art with a more or less tawdry display of dress and jewelry. On the contrary, such a display tends rather to detract from the glory of the performance and put it on the level of a ballroom entertainment.

Sincerely,

CHARLES H. BATTEY.

Providence, March 27, 1917.

A Voice from the Antipodes

To the Editor of MUSICAL AMERICA:

Herewith I am forwarding for your perusal some advanced proofs for No. 3 of the *Conservatorium Magazine*, which it may be of interest to you to know has met with pronounced success, No. 2 being already sold out and out of print. Originally intended mainly for our Conservatorium students, the demand for the magazine outside the institution has been so great that we are extending its scope in order to make it acceptable to music lovers in general as well as to teachers and students.

To reinforce the ordinary contributions, I am compelled to use a certain amount of copied matter, and in this connection am particularly indebted to MUSICAL AMERICA, which I consider is the best and most valuable periodical in the world. It arrives here in irregular batches of three or four numbers and thus provides a regular orgy of reading at these times.

Publishing weekly as you do, it is marvelous that you contrive to maintain such a uniformly high standard of excellence.

The numerous interviews with celebrated artists and the frequent articles by recognized authorities are especially interesting and stimulating to all who are engaged in musical education.

Mr. Freund's propaganda is one that we of the Conservatorium heartily sympathize with, and I wish him and MUSICAL AMERICA long-continued success.

Yours very cordially,

ROLAND FOSTER.

Editor, *Conservatorium Magazine*,
Sydney, New South Wales,
Feb. 27, 1917.

Praise for Article on Music in American Universities

To the Editor of MUSICAL AMERICA:

The article on college and university music in this week's issue of MUSICAL AMERICA is the best article that I have ever in my life read. I shall send a dozen copies to several college and university presidents who will be interested in this particular article. I have had about ten years of college and university music teaching experience, and this article has a most welcome sound to me. The writer certainly has put down some real good common sense statements in the matter of college and university music. You are to be most highly and most gratefully congratulated upon it.

Very faithfully yours,

MATTHEW LUNDQUIST.

Kane, Pa., March 24, 1917.

How It Works Out!

To the Editor of MUSICAL AMERICA:

What is home without MUSICAL AMERICA? At least, I find it most necessary to my pleasure.

The inspiration and magnetism of Mr. Freund's presence in this city still lingers in the High School auditorium, as evidenced by the big and enthusiastic turnout at our first Song Rally there on Sunday afternoon.

The zest which I shall try to put into this community chorus work will be the best proof of the admiration and respect I entertain for the man who recognizes neither age nor weariness in his efforts to make America musical. In short, he has put the U. S. A. in "musical" with the true American pep!

DAVID WALSH.

Binghamton, N. Y., March 27, 1917.

Cheers for Mephisto and the Rest of the Devils!

To the Editor of MUSICAL AMERICA:

Inclosed find check for renewal of my subscription. There is no question as to the educational merit and publication value of your paper. It keeps the busy musician on the *qui vive* in regard to everything of importance in the musical world at large.

With cheers for Mephisto and the rest of the roasting devils,

JOHANNES MAGENDANZ.

Utica, N. Y., March 27, 1917.

Invaluable to Artists and Students

To the Editor of MUSICAL AMERICA:

In renewing my subscription allow me a word of praise for your splendid paper. Wouldn't be without it for twice the price. It is the greatest paper of its kind, invaluable to both artists and students.

Best wishes for your continued success.

W. C. DUGAN.

Vanceburg, Ky., March 22, 1917.

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April 11

Singers' Club, Aeolian Hall, April 19

Recital, Niagara Falls, N. Y., June 27

Great Festival, Lockport, N. Y., Oct. 6

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DELIGHT IN RECITAL OF ROSALIE MILLER

Young Soprano Intensifies Fine
Impression Made at Her
Début

ROSALIE MILLER, soprano, song recital,
Æolian Hall, March 29. Accompanist,
Walter Golde. The program:

"Ah mio cor," Handel; "Willst du dein Herz mir schenken," attributed to Bach; "Femmes voulez-vous éprouvez," Solié; "Spiagge Amate," Gluck; "All acquisto di gloria," Scarlatti; "Das verlassene Mägdlein," and "Ihr jungen Leute," Wolf; "Zwei Zigeunerlieder" (Brauner Bursche führt zum Tanze), (Kommt dir manchmal in den Sinn), "Sommerabend" and "O liebliche Wangen," Brahms; "Beau Soir," Debussy; "Mandolines et Guitares," Saint-Saëns; "En Barque," Pierné; "La Belle au Bois dormant" and "Carnaval," Fauré; "Nachtigall und Kuckuk," Cui; "Jahrlang möcht ich so dich halten," Sjögren; "Slumber Song," MacDowell; "Ecstasy," Rummel.

When Rosalie Miller made her New York début at the Comedy Theater this season she was hailed as a singer of excellent musicianly attributes, chief among which was a fine sense of style and an admirable diction. These same features of her art and other important ones made themselves evident at her appearance in the auditorium that has come to be regarded as the judgment room for young artists—Æolian Hall.

Miss Miller passed muster before a formidable array of some of the city's best known musicians, besides a goodly gathering of well informed concert-goers. Flowers made Miss Miller's path cheerful and there was enthusiastic applause after her first number, which, by the way, she sang in approved Handelian style.

The Brahms "Zigeunerlieder" and the Wolf songs revealed a singer sure of her ground and well able to express the composer's innermost thoughts. There were ample tonal color and play of fancy in the Debussy "Beau Soir" and in the "Mandolines et Guitares" of Saint-Saëns, while two Fourdrain songs further proved the singer's versatility.

The final group of songs found Miss

Miller in complete control of her vocal resources, and perfectly acclimated to her surroundings. The lull of MacDowell's lovely "Slumber Song" preceded the impassioned "Ecstasy" of Rummel, which Miss Miller concluded with a fine dramatic touch. The young American soprano, charming, unaffected, spontaneous in her expression, was good to behold. She received an ovation at the end of her recital, and responded with two encores, as well as with several during the course of the evening. Walter Golde was a sympathetic, painstaking accompanist, who performed his duties capably.

H. B.

OPERA IN SAN DOMINGO

Gala Performance for American Soprano
of Silingardi Company

The Silingardi Italian Grand Opera Company recently completed a highly successful return engagement at the Municipal Theater, San Juan, Porto Rico, and is now at the Capitol of San Domingo, where the company's engagement of two weeks has been extended to three weeks. Meta Reddish, the American soprano, has been received with the enthusiasm which attended her appearances in these cities last spring. At a gala performance of the "Barber of Seville," given on March 5 in San Domingo in her honor, the audience, which numbered into the thousands, gave Miss Reddish a memorable reception.

Other artists of this organization who are appearing with much success are Bettina Freeman, the American dramatic soprano; the lyric sopranos, Jean Barondess and Andreane; the contraltos, Zawner and Robertson; the tenors, Vogliotti and Samoloff; the baritones, Modesti and Aineto, and the basses, Viola and Ansalone. The orchestra of forty-five musicians is ably directed by Ignazio de Castillo.

Francis Rogers Sings at Four Schools

During April Francis Rogers will give song recitals at four schools: Phillips Academy, April 14; Miss Spence's School, Exeter, N. H., April 21; Hotchkiss School, Lakeville, Conn., April 26; Groton (Mass.) School, May 2. He will be heard also in Boston, April 16, and at the Cosmopolitan Club, New York, with Mme. Gills, on April 23.

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SIXTY CONCERTS FOR MILDRED DILLING IN THIS SEASON



Photo by Arnold Genthe

Mildred Dilling, the Charming Young Harpist

Mildred Dilling, the young American harpist, besides being soloist every Sunday at the Central Presbyterian Church, New York, has appeared over sixty times this season. On March 26 she appeared with Frieda Hempel, coloratura soprano of the Metropolitan Opera Company, in the last concert of the series given at the Robert Treat Hotel, Newark, N. J., and on April 1 the young harpist was heard with Lydia Ferguson, soprano, at the Punch and Judy Theater, New York, in a recital of French music. On March 17 Miss Dilling played at a private musicale at the home of Mrs. James Burden and she performed at the home of Mrs. Herbert Pratt, on March 25.

New Haven Cordial to Ysaye—Has Aid of Idelle Patterson

NEW HAVEN, CONN., March 30.—It was an enthusiastic audience that greeted Eugen Ysaye, when he appeared in Woolsey Hall in recital Wednesday eve-

ning. His son, who was also to have been heard, was prevented by illness from appearing and his place was taken by Idelle Patterson, soprano. Maurice Dambois, the accompanist for both Ysaye and Miss Patterson, was heard in a number of solos. The violinist's numbers were played in his flawless manner. Idelle Patterson charmed all with her voice and her personality. The accompaniments by Maurice Dambois were played in a musicianly manner.

A. T.

THE ORGANISTS' VERDUN

Difficult for Them to Break Through the Trenches of Conservatism

CHICAGO, March 17.—"The pipe organ represents the Verdun of conservatism," the Illinois Council of the National Association of Organists was told recently by Frank E. Morton, acoustic engineer of the American Steel & Wire Company. "Innovations get in by breaking through about three lines of trenches of tradition and inertia and timidity. As to music of any kind, we think back a few fleeting decades to the time when anything composed outside the rigid rules was anarchistic. How the first timorous departures from the regular sequences jarred! And how naturally they glide by now, when the most daring changes, with the thinnest threads of sequence, are not merely tolerated, but are accepted as legitimate adventures across the frontier of the old limited music realm.

"But amid all this onrushing of the new, the progressive, the expanding, the pipe organ still looms as conservatism's landmark. Sacrosanct associations tend to hold it in its ancient place, and the profession's general *esprit de corps* is conservative. They should demand from the manufacturers enlivening features—chimes, tympani, chrysoglott, xylophone, drums and cymbals and other characteristic effects. The spell of the soporific is past, and the modern business man, his mind *allegro*-timed, cannot abide it."

F. W.

Arthur Whiting Gives Historical Recital in Montclair, N. J.

MONTCLAIR, N. J., March 24.—One of the most attractive programs given here was the historical recital of music for the clavichord, harpsichord and piano-forte, played on these instruments, given last evening in the Hillside Auditorium by Arthur Whiting. In spite of a couple of barely noticeable slips made in the Chopin A Flat Ballade, Mr. Whiting displayed good technique and sense of tone values. Although there was but a handful of people in the audience, intense interest was shown. The recital was under the auspices of the Outlook Club.

W. F. U.

Bauer-Gabrilowitsch Two-Piano Recital Interests Rochester

ROCHESTER, N. Y., March 24.—The third and last concert of the Tuesday Musical Evening Series was given March 21 at Convention Hall by Harold Bauer and Ossip Gabrilowitsch in a two-piano recital. The two virtuosos far surpassed all expectations.

M. E. W.

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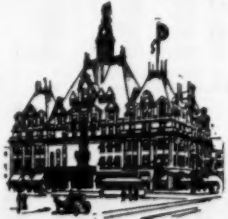
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CHICAGO

OFFER STRICKLAND SONGS

Mme. Van der Veer, Reed Miller and
Mme. Buckhout Aid Composer

With the hostess, Mme. Buckhout, Nevada Van der Veer and Reed Miller as interpreters, an afternoon of the songs of Lily Strickland was given at Mme. Buckhout's studio, New York, on Saturday afternoon, March 17.

Mr. Miller was heard in Miss Strickland's "La Belle Dame sans Merci," "Colleen Aroon," "My Lassie," "Bout Rabbit," "Mammy's Prayer" and "Lan Slide" and interpreted them splendidly. The composer's work is entirely familiar to him, as he has introduced many of her songs on his concert programs. Mme. Van der Veer was in excellent voice and charmed her audience in "Night and the Rain," "Love's Beggar," "Crossing the Bridge," "No Tidings," "A Pine Tree Stands Lonely," "Question" and "Because of You," the last named being encored. After it Mme. Van der Veer added Miss Strickland's "Pickaninny Sleep Song." The singers joined in two duets, "Pastorale" and "Spring's Yesterday," the second one being especially admired.

Mme. Buckhout again proved herself a fine interpreter in three groups of songs. The song dedicated to her this time was "To-day Is Fair" and she was obliged to repeat it. Among the others she gave were "In Dreams," "La Vie s'ecoule," "Compensation," "If I Were

the Wind" and the German "Es liegt der heisse Sommer," "Das ist ein Brausen und Heulen" and "Um leuchtenden Sommermorgen." The composer presided at the piano.

Ashley Ropps, Baritone, Successful on His Southern Tour

MACON, GA., April 2.—After a festival tour embracing twenty-eight appearances in Southern Georgia and Florida, Ashley Ropps, baritone, recently filled additional engagements at Dickson, Tenn.; Murfreesboro, Tenn.; La Grange, Ga.; Milledgeville, Ga., and Macon, Ga., receiving ovations for his splendid artistry. After his concert at the Normal and Industrial College at Milledgeville, the director of the Choral Society engaged him to sing the baritone part of the "Holy City" with that body at the big Macon Chautauqua, March 24. Mr. Ropps also appeared at the Chautauqua, March 19-20, with fine success.

New Russia Gives Concert in Carnegie Hall with Noted Artists

The Russian Cathedral choir, under Ivan Gorokhoff, ended an evening of Slavic music by singing "America" before a patriotic throng in Carnegie Hall on Friday evening, March 30, when New Russia asserted itself in a concert in which Sophie Braslau, the contralto; Mme. Fonariova, a new soprano, and Ossip Gabrilowitsch, the Russian pianist, also participated.

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PIANISTS EARN HIGH FAVOR IN BOSTON

Women Take Lead in Week's Recitals—Boston Symphony Plays Delightfully

Bureau of Musical America,
120 Boylston Street,
Boston, April 2, 1917.

THREE women pianists at Jordan Hall this week—all fair to look upon, all serious in their art, all with sound training back of them and a promising career beckoning to them. Is it frivolous to number the first of these qualities among the virtues of a public performer? Not at all! As long as audiences go to concerts and operas to hear with their eyes as well as with their ears, so long will the pleasure of hearing music be enhanced by physical charm in the performing artist. And there is no reason for its being otherwise, unless art is to become science, or ethics, or philosophy, or something else that does not concern itself with beauty. What a pity when tailor, or barber, or the gods that preside at birth, or the guides that misshape the growing youth do their work so badly as to justify the comment: "He isn't much to look at—of course we are speaking of the male sex—but, then, he is so good to his parents!" Our three heroines gave no indication of being good to their parents, all being fair to look upon, as we have said once before.

Laeta Hartley played on Monday afternoon, choosing such a program as would best show her ability as executant and interpreter. There was no suggestion of propaganda, public uplift, private conviction. There was a group of Brahms and Mendelssohn, another of Chopin, and a third of half a dozen more recent compositions. Unquestionably at her best in pieces for the salon, like Pierné's "Cache Cache" and Grieg's "Mystère," she was nevertheless impressive in her performance of Mendelssohn's "Variations Sérieuses" and Chopin's Fantaisie, Op. 49. Her Boston teachers have every reason to be proud of her.

Claire Forbes chose to be numbered with the devotees of music of the Allies. The old masters, Marcello and Couperin, and the modern composers, Lekeu and Pierné, provided the material with which she delighted a very large and eager audience on Wednesday afternoon. An excellent pianist, with ample technique, real temperament and fine poise, Miss Forbes successfully merged her individuality into the ensemble in all four items of the program. Her assistants, Barbara Werner on the violin and Charles DeMailly on the flute, were as ideally fitted for their task as was Miss Forbes. For the Marcello Sonata, for flute and harpsichord, Miss Forbes wisely used one of the delightful little instruments manu-

factured by the Chickerings a few years ago under the direction of Arnold Dolmetsch. So convincing was the effect that one deplored her return to the piano-forte for the Trio by Couperin which followed. By contrast with the clear, light tone of the harpsichord, the more modern instrument sounded sinister, unnecessarily dramatic. The three performers presented a charming picture and gave a fine example of ensemble playing. Misses Forbes and Werner closed the program with the Pierné Sonata, for violin and piano.

On the next evening Hedwig Schroeder, impressively gowned in black, offered her friends and colleagues a program that showed catholicity of taste and understanding of her own powers. Compositions by Scarlatti, Brahms and Schubert were followed by a Chopin group and this, in turn, by two compositions each of Debussy, Borodin and Grieg. In Miss Schroeder's keeping, the musical escutcheon of her distinguished family will suffer no blot.

And once again there was pianism of rare excellence when L. T. Gruenberg accompanied Eddy Brown, violinist, on Saturday afternoon. Time to abandon the "L. T." Mr. Gruenberg, for we want to know all about you and we want to toss off your name along with Eddy and Willy and Fritz and Mischa. You have the creative touch, Mr. Gruenberg; keep your freshness and fire, shun tradition, and thank the stars that gave you for colleague such a hero as Eddy Brown. The violinist was not in cheerful mood when he walked out to bow his "good afternoon" to a few who had come to hear him. Was it the small audience that offended him? No. Did he fear the searching criticism of the score or more of violinists from the Boston Symphony whose expectant attitude gave verve to that dimly small crowd? Surely not that! Had something happened to ruffle his temper before he came on? Well, nearly that. The trouble was that something had failed to happen—his trunk had not arrived and he was obliged—oh censors! oh watch-and-ward!—to appear in his street clothes. His discomfiture was shortlived, however, for the first majestic chord on his instrument transported him to a realm where convention and artificiality and pettiness have no abode. This Eddy Brown is a titan. His perfect technique is merely one of his media of expression, his tone is of a grandeur to fill earth and sky, his conception of a big composition is architectural. The "Kreutzer" Sonata of Beethoven was followed by the "Scotch Fantasia" of Bruch; then came a variety of small pieces and at the end the Sarasate and Paganini explosions of virtuosity. But for the possible objection that this program is too long, it is to be commended to violinists for its excellent planning.

Eddy Brown had the good luck to hear one of the most delightful programs given by the Boston Symphony Orchestra in many moons. If he thought overmuch of his own kind and their especial contribution to the evening he must have detected ugly flaws, for the violins were not all impeccable throughout the evening. But who resents a fleck of dust in a spring sunbeam? With the vernal equinox our somber institution put forth fresh green leaves. Great was the rejoicing at the Haydn Symphony in C Major, the Rameau Ballet Suite, and the Handel Concerto Grosso in D Minor. In this third item of the program even the sedate Karl Muck became sportive and seated himself at the piano to direct with one hand and "realize" the figured bass with the other, in the manner of Handel himself. Dr. Muck was highly

amused and the audience had a grand time.

The brilliant playing of Joseph Malkin, virtuoso cellist, terminated the most successful program of the entire season. What is known to the orchestral player as a formidable composition, bris-

ting with difficulties, broke on the ear of the listener as an harmonious mass of sound punctuated now with a melodious period, now with a dash of bravura. Such was the eminent skill of Mr. Malkin in handling the Dvorak B Minor Concerto. HENRY GIDEON.

LOEFFLER'S MUSIC IN TWO BOSTON EVENTS

Longy Devotes Entire Program to Compositions of His Associate

Bureau of Musical America,
120 Boylston Street,
Boston, March 24, 1917.

IN the musical record for this week the name of our distinguished composer, Charles Martin Loeffler, called by some "the Debussy of America," holds conspicuous place. The enterprising Mr. Longy, in the second of his two special concerts, held in Jordan Hall Wednesday evening, devoted his entire program to sundry works from Mr. Loeffler's pen, and this afternoon in their Jordan Hall concert Pablo Casals, his wife, Susan Metcalfe-Casals, soprano, and Ruth Deyo, pianist, devoted a good share of their program to Loeffler compositions.

And now to Mr. Longy's concert. First of all, it was good to see a capacity audience on such an occasion, a true demonstration of loyalty to Mr. Loeffler and Mr. Longy. The latter was assisted by his talented daughter, Renée Longy, pianist; Povla Frijsch, soprano; Heinrich Gebhard, pianist; Gertrude Marshall, viole d'amour; Adeline Packard, viola, and a female chorus from the Cecilia Society. The program:

Two Rhapsodies, "L'Etang" and "La Cornemuse" for oboe, viola and piano: Mr. Longy, Miss Packard and Mlle. Longy. Songs: "Ton souvenir," "Je te vis, je t'aimais," "A vous ces vers de par la grâce," "Tant que l'enfant me préfère tel joueur de flûte," Mme. Frijsch, accompanied by Mr. Gebhard; "L'Archet (Fantaisie Légende) for voice, female chorus, viole d'amour and piano: Mme. Frijsch, Cecilia Society chorus, Mr. Gebhard, Miss Marshall; conducted by Mr. Longy.

The music of the entire program revealed the characteristically individual vein in which this noted composer's ingenious spirit works. The two rhapsodies, superbly played by Mr. Longy, his daughter and Miss Packard, are descriptive of their titles, the latter particularly so, in its groaning bagpipe lament. The four songs, the second and last of which are dedicated to Mme. Frijsch, were interpreted by her with the marked individuality of style, voice and intelligence which always characterizes her lovely singing. The versatile Mr. Gebhard, whom we well know as an orchestral, solo and chamber music pianist of high attainments, won new laurels upon this occasion in playing accompaniments that were in exact accord with songs and singer.

Mme. Frijsch, Mr. Gebhard, Miss Mar-

shall and chorus gave a thrilling performance of "L'Archet," a beautiful poem, exquisitely set. Truly here is a romanticist whose thought and expression are rich in imagery—in individuality he is himself a translator of pictures, one who perceives with the gifts of a seer.

An enthusiastic audience brought artists and finally composer to the platform for many recalls. This afternoon Mr. Casals and Miss Deyo played for the first time here Mr. Loeffler's "Poème Espagnol" and Mme. Metcalfe-Casals sang his two songs, "Timbres Oubliés" and "To Helen." The remainder of this program consisted of a Sonata in B Minor, by the Dutch composer, Julius Roentgen (heard here for the first time), played by Mr. Casals and Miss Deyo, while Mme. Metcalfe-Casals sang, with the artistic piano accompaniments of her husband, songs by Chausson, Fauré, Duparc and Emmanuel Moor.

Unheard here for several seasons, Mme. Casals returned with all the art in voice and style that has previously distinguished her work. Her voice has an extraordinarily clear brilliance and its tonal colorings were a rare delight. Miss Deyo gave highly intelligent and adequate readings of the piano music in the Roentgen and Loeffler pieces, while Mr. Casals, great master of the cello, is no less a master of the piano, as witnessed in the exquisite accompaniments to his wife's songs. A large and friendly audience gave abundant applause to each artist. W. H. L.

Lambert Murphy Helps Milwaukeeans Celebrate St. Patrick's Day

MILWAUKEE, March 25.—Previous to Lambert Murphy's appearance at the City Auditorium last week as one of the two star attractions of the St. Patrick's celebration, held under the auspices of the Ancient Order of Hibernians, the gifted young American tenor had been heard here in oratorio; in his first recital before a local audience he further proved his quality. His singing awakened a most enthusiastic response. John Doane was the accompanist. David I. Walsh, former governor of Massachusetts, was the speaker of the evening. J. E. McC.

Dean of Raleigh School of Music Sues for \$2,900 Sick Benefit

RALEIGH, N. C., April 2.—Albert Mildenburg, opera composer and dean of the School of Music at Meredith College, Raleigh, N. C., on April 1 sued in the Supreme Court for \$2,900 damages. The defendant is the Fidelity & Deposit Company of Maryland. Mildenburg alleges he took out a health insurance policy with the Company in August, 1916. For being ill twenty-three weeks he asks \$2,300. The additional \$600 is for confinement in a hospital twelve weeks. He says the company has refused to pay him.

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LINCOLN'S NEW ORCHESTRA PROVES ITS WORTH



New Symphony Orchestra of Lincoln, Neb., Jean Lamont Schaefer, Conductor

LINCOLN, Neb., March 19.—MUSICAL AMERICA is being used as the textbook for the study of current musical events in the musical history classes of the Lincoln High School. Lucy M. Haywood, assistant supervisor of music in the city schools and instructor of all theoretical subjects in the high schools, is doing a marvelous work in furthering the cause of better appreciation of good music. Each week, after carefully reading through MUSICAL AMERICA and making note of the important events chronicled in it, she assigns these subjects to various members of the classes, who are then required to look them up in the magazine and report to the class. One day of each week's study is devoted to this work, Miss Haywood deeming it of equal importance to the student that he

shall have reliable information concerning present-day happenings, as that he shall know the history of what is past and gone. And it has been noted that members of Miss Haywood's classes are among the most appreciative listeners in the audiences at recent concerts in this city.

The New Lincoln Symphony Orchestra, consisting of forty musicians under the efficient leadership of Jean L. Schaefer, has been the most recent addition to the list of musical organizations of this city. It has proved, by the splendid playing of five concerts, that it will bear comparison with many older organizations of similar character, for these concerts have been among the artistic sensations of the season here. It is, therefore, very gratifying to know that the work done by Mr. Schaefer has been sufficient-

ly appreciated so that prominent business men and other citizens have formed a temporary organization to look after the financial support of the new venture. The fifth concert, on Thursday evening, was given over entirely to the works of Wagner. The sixth and last concert for this season will take place on March 29. Henry Cox of Omaha, the only out-of-town player, has served as concertmaster.

The Musical Art Club and the Thursday Morning Musicales are among the Lincoln clubs to hold annual "open meetings." Both clubs have entertained their friends in this manner during the last few days, the Musical Art meeting with Mrs. E. L. Cline in her beautiful home. The program of the evening was of great beauty, the artists appearing being Louise Zumwinkel and Annie Jones,

pianists, Maude Gutzmer, contralto, and Miriam Little, 'cellist. The open meeting of the Thursday Morning Musicales was held at the home of C. E. Sanford. An artistic program was given by Mrs. Murray French, soprano, Louise Zumwinkel, pianist, Mrs. H. B. Alexander, reader, and Mrs. Q. F. Hines, accompanist, who presented Max Schilling's "Hexantanz."

Hazel Gertrude Kinsella, State President of the Federated Clubs and member of the Auxiliary Board of Managers of the National Federation, has just returned from Little Rock, Ark., where she attended the meeting of representatives of the clubs of the third district. Genevieve Rose, pianist, student with Miss Kinsella, has been invited to play at the national biennial to be held in April at Birmingham, Ala. H. G. K.

PETERSON-GANNON RECITAL

Chicago Pianist and Contralto Appear Ably in Joint Program

CHICAGO, March 24.—Edna Gunnar Peterson, pianist, and Rose Lutiger Gannon, contralto, played a joint concert in the Ziegfeld Theater on Wednesday morning. Miss Peterson again showed her ability to express the inner spirit of the works she plays. She possesses much technical ability, which she uses

not to display the fleetness of her fingers nor to show off her mastery of the keyboard, but to interpret the mood of her pieces. Full of color and sentiment, imaginative and at times elegant, her playing was heartily applauded. Two preludes by Felix Borowski found a place on her program.

Mrs. Gannon's singing is well known in Chicago, where she has long been a favorite. Her program consisted of modern and lesser known songs.

F. W.

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REPEATS CHILD VERSES

Beatrice Hubbell-Plummer Delights Her Young Hearers

Beatrice Hubbell-Plummer gave a second recital of her own verses and songs for children at the Princess Theater, New York, on March 22. Her program included a cycle of little Nature songs, cycle of child fancies and a cycle of little at-home songs, many of them the same that she sang at her first recital.

The audience included a large number of children, who clapped their hands in glee when Mrs. Hubbell-Plummer sang "at them" such delightful fragments as "The Dark," "My Brother Bobby" and "Didn't Want to Wash." Grown-ups, too, enjoyed her singing and received her cordially.

In a new song, "Sing, Mother Bird," written for coloratura soprano, the singer was accompanied by Edward V. Meyer, flautist, and Emil Polak, pianist.

H. B.

Caroline Pulliam and Alonzo Smith Aid Unger Pupils in Recital

A concert of considerable merit was given under the direction of Wilbur Follett Unger, the Montclair (N. J.) pianist and composer, at the Home for Incurables, New York, for the benefit of the patients on March 24. The artists were three artist-pupils of Mr. Unger, Lily Meyer, Charles Roy Castner and Edwin Ulrich, who gave piano solos, assisted by Caroline Pulliam, charming coloratura soprano, and Alonzo Smith, young violinist and teacher. Miss Pulliam revealed a wide versatility. While her coloratura work was technically brilliant, her sympathetic pianissimo tones in such numbers as MacDowell's "Slumber Song" disclosed superb vocal control. Mr. Smith showed himself to be

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a violinist of considerable ability. The piano playing of the three Unger pupils was well received. Mr. Unger was the accompanist for the afternoon.

Fanning and Turpin in Manhattan (Kan.) Festival

The State Agricultural College of Kansas, with Arthur E. Westbrook director of the music department, has just completed a festival of five numbers. On Sunday afternoon, March 18, Cecil Fanning and H. B. Turpin gave a highly successful song recital before an audience of 2000. Mr. Fanning was obliged to sing many encores.

Mary Jordan to Sing "Dalila"

Mary Jordan, the noted contralto, has been engaged to sing *Dalila* in a performance of Saint-Saëns's "Samson et Dalila," on April 25, at Carnegie Hall, New York, by the Columbia University Chorus, under the baton of Walter Henry Hall. Miss Jordan sang on the afternoon of March 21 at a concert at the Lotos Club, this being her fourth appearance there.

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NEW MUSIC

VOCAL AND INSTRUMENTAL

"CELTIC LOVE SONG." By Lola Carrier Worrell. Nocturne. By Mary Helen Brown. "Ye Who the Longing Know" ("Nur wer die Sehnsucht kennt"). Arranged from the Tschalkowsky Song by Mary Helen Brown. (Huntzinger & Dilworth.)

Lola Carrier Worrell, who won so much success a few years ago with her "Song of the Chimes," has surpassed herself in this "Celtic Love Song," a setting of a poem of superior quality by Louis K. Anspacher. Mrs. Worrell creates atmosphere in her piano part in this song, but she does not forget her vocal line and gives it that nice contour which has made her songs admired. There is both good melodic and good harmonic feeling in the song and it has a real pulse. It is inscribed to Florence Macbeth, who is singing it in her recitals. Both keys, high and low, are issued.

Miss Brown's Nocturne for three-part chorus of women's voices with piano accompaniment, is a charming piece, smooth in melody and unaffected. There is an obbligato for either violin or soprano; we suggest that it be done on the violin, as it would require a voice of extraordinary agility to execute the music. The arrangement of Tschalkowsky's rich song, "Nur wer die Sehnsucht kennt" reflects great credit on Miss Brown. She has done it for four-part chorus of women's voices with piano accompaniment, and with excellent results. Miss Brown is a composer of acknowledged skill and shows in this that she can arrange artistically the compositions of other musicians. A word of praise is due her, too, for her worthy rendering into English of the original Goethe poem.

"ERIN" (A Lament). Ancient Irish Melody Arranged by Christopher O'Hare. "A Night in Granada." By José Serrano. "Mairi." By William Merrigan Daly. "In the Garden of Memory." By Alfred G. Robyn. (John Franklin Music Co.)

In "Erin" Mr. O'Hare has arranged for a solo voice (medium) and piano

an ancient Irish melody that is set off in splendid manner through his artistic work. He was praised recently in these columns for his arrangements of Irish melodies for chorus of male and mixed voices; here again he shows himself a gifted folk-artist. His accompaniment is musicianly and appropriate and sounds the tragic note of this lament strikingly. The text is by Frank Sheridan, the well-known actor, and is also to be commended. The Serrano "A Night in Granada" is a song in the Spanish serenade style. Straightforward, it carries itself well with its spontaneous if not entirely original melody.

Mr. Daly's name is familiar through the several scores he has written for the annual "Dutch Treat Club" musical comedies. In the song "Mairi" he gives us an appealing Irish song.

The Robyn song is in this prolific composer's familiar manner. His musical speech has not changed appreciably since the time when he gave us his greatest success, "Answer."

A CYCLE OF OLD SCOTTISH MELODIES. Arranged by Arthur Whiting. (G. Schirmer.)

Some years ago Mr. Whiting, whom Henry T. Finck has but recently called "the noted harpsichord virtuoso," arranged a cycle of old Irish melodies, which the chorus of the Schola Cantorum under Mr. Schindler produced at one of its concerts. The volume on its publication was reviewed by the present writer in this journal.

A number of faults in the conception of the accompaniments and in the harmonization were pointed out at the time. Strangely enough—or naturally enough, as you will—the same criticism may be urged against his present Scottish cycle. Fine serious musicianship is evidenced, to be sure, and there is without doubt nothing in the volume that does not attest Mr. Whiting's scholarly frame of mind. But there is a danger which besets scholarly persons and that is dullness, and we fear that in making his arrangements Mr. Whiting has not escaped it.

Folk melodies require spice when they are being served for modern consumption.

tion. Mr. Whiting cooks without spices. He arranges academically. And these songs, "Scots wha Hae," "Allister MacAllister," "The Laird o' Cockpen" and eight others, are so handled. Mr. Whiting's accompaniments are modeled after Brahms's piano compositions; they even look like them on the page. Fine bedfellows, Brahms and Scottish folk-songs! To this arranger the writing of an introduction to a folk-song is probably anathema; at any rate, it would seem so, for he has sedulously avoided it. He even flinches at placing a tempo indication at the opening of the various numbers; in small type he adds it apologetically at the bottom of the page, indicating that it is there by means of an asterisk where the tempo marking would ordinarily occur.

The part-writing for the four solo voices—soprano, alto, tenor and bass—is, as we have suggested above, musicianly and the work of a man who knows his craft. But that is not enough. One misses the folk note, for folk-song arrangements without it are not characteristic. Mr. Whiting has interpreted the letter, not the spirit. He has avoided no detail of the former (we are sure he would be interested in making research for the pronunciation of the old Greek digamma), but through his Brahmsian harmonization he has let the Scottish tang escape him. He would quickly recognize what we mean were he to examine the superb Scottish folk-song settings made by Charles Macpherson, issued by Pentland in Edinburgh a half-dozen years ago.

SELECTED POEMS BY JAMES WHITCOMB RILEY. By Ward-Stephens. Musical Settings of Sacred Words. By Ward-Stephens. (Chappell & Co., Ltd.)

Two volumes of more different character it would be hard to find. Mr. Stephens has accomplished work of real worth in both of them and has proved himself a composer who can create moods by his varied treatment of the poems in hand.

The Hoosier poet's productions call for musical treatment and in this composer's hands they have fared well. There is, first of all, a delightful simplicity in these Whitcomb Riley settings and that is perhaps the most difficult thing for a contemporary composer to attain. "Little Orphant Annie" is a gem as Mr. Stephens has set it; "The Boy Patriot" is cleverly managed, with "Dixie" and "Marching Through Georgia" worked into the accompaniment. Perhaps the finest of the set is "Her Beautiful Hands," a sustained melodic song of moving beauty. We like, too, "Christine's Song" and the little instrumental dance that follows it. Throughout the album one finds directions as to how the songs may be sung by a solo voice with children's chorus, etc.

In his sacred songs Mr. Stephens again inclines toward melodic simplicity. As organist of the First Church of Christ Scientist, New York, he has probably realized that a song to be sung in the service must at all costs escape sophistication and, in a sense, modernity. His volume contains six songs. Of these we express a preference for "Shepherd Take Me by the Hand" (almost Beethoven with its statement of three measures and its one measure answer), "In My Father's House Are Many Mansions" and the brilliant "Awake Thou That Sleepest." The other songs are also praiseworthy, but these appeal to us especially. A set of sacred songs of this kind, songs that may be sung in practically any church service, ought to prove a boon for singers who are looking for something to replace hackneyed numbers.

A. W. K.

"NORRIS SYLLABUS OF PIANO STUDIES." By Albert Locke Norris. (Boston Music Co.)

Mr. Norris has prepared a graded course based on and to be used in conjunction with his own "Fundamental Piano Method." The present syllabus is divided into three grades, which are issued in as many volumes. Grade One and Two have been received by the reviewer. Examination of them discloses several admirable features. Mr. Norris devotes a portion of each book to theoretical matter, explaining in a succinct way the tetrachord, key signatures, major and minor scales, interval names, consonant and dissonant intervals, names of scale degrees, triad-chords and phrase analysis. In the second book he takes up subordinate triads, the cadence, the

four-part chord, cadence and phrase analysis, embellishments and forearm rotation. The technical material in these books consists of a number of small studies and pieces judiciously chosen from such authors as Bertini, Le Couppey, Gurliitt, Köhler, Streabbog, Czerny, Kühner, Duvernoy, Loeschhorn, Heller, Schumann, Lemoine, Beethoven, Grieg and Mr. Norris himself.

DIGEST OF PIANO PIECES FOR LEFT HAND ALONE. (Boston Music Co.)

This novel collection is made up of the following pieces: Romance, Spindler; March, Hummel; Evening Song, The Hunt, Waltz, Hollaender; Prelude, Nocturne, Scriabine; Andante Finale from "Lucia," Donizetti. Crippled or left-handed pianists will find this compendium indispensable.

GRADED PIANO STUDIES FOR FOUR HANDS. Compiled by Mrs. Crosby Adams. (Clayton F. Summy Co.)

The reviewer has received only the third (and final) book of this collection, which consists of a goodly assortment of pieces, many of them deserved favorites. Some, however, possess but little intrinsic musical value. In none does either the *primo* or *secondo* present technical obstacles.

"SPRING PANTOMIME." Arranged by Marl Ruff Hofer. (Clayton F. Summy Co.)

This is a little seasonal entertainment intended to be enacted by children. To accompany the action (a scheme of which Miss Hofer gives in her synopsis of the play) there are excerpts from the works of Mozart, Mendelssohn, Grieg, Rubinstein, Karganoff, Lully, Haydn and others. Some of the pieces are simplified. The fanciful little pantomime is divided into half a dozen sections, commencing with a musical prelude, which is followed by the following scenes: "Prelude," "Seed Cycle," "Springtime," "Summer-time" and "Autumn." The musical accompaniments appear to be felicitously chosen. Hints on preparing, staging, costuming, acting and dancing the play and suggestions as to the musical treatment are given by Miss Hofer in a comprehensive preface.

B. R.

"Prince of Peace." By Elizabeth Merz. (G. Schirmer.)

This new anthem is a setting by Elizabeth Merz of a poem by Alice Morgan Harrison. Miss Merz's music is of a straightforward, melodious order, simple and not exacting in range. It should produce a stirring effect. The sentiment of the poem is exalted. The anthem admirably fills the purpose of community choruses, to leaders of which it may be unstintingly recommended. There are few others of the kind that so completely accord with the needs and spirit of the hour.

H. F. P.



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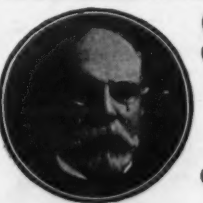
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URGE AID FOR LOS ANGELES SYMPHONY

Deficit of \$18,000 Brings "Grave Crisis"—Wealthy Fail to Provide Guarantee

LOS ANGELES, April 2.—The management of the Los Angeles Symphony Orchestra has issued its annual statement, showing an \$18,000 deficit. The orchestra gave twenty-nine concerts this season, nine having been out of Los Angeles. The figures below are approximate, as those for the last pair of concerts are estimated. The management states that of the \$18,000 deficit, \$12,000 is for this season's shortage, which must and should be met by the wealthy and liberal music-lovers. Last year there were twenty-two concerts given, at an expense of \$1,650 a concert. The income averaged \$1,000 a concert. This season (the tenth pair of concerts being estimated), the cost per concert is \$1,700 and the income is nearly \$1,000 a concert. While this shows a slightly lessened income per concert, as a matter of fact, there is a total gain from every item of income (seat sale, outside concerts and advertising), except from the one of guarantee subscriptions, which was less for the twenty Los Angeles concerts this year than for the twelve last year.

Analyzed, this deficit comes to the doors of the wealthy, the people to whom the public looks for civic spirit. In other words, while the persons of modest means are increasing their attendance, the wealthy people of Los Angeles are supporting music less than before, with a few exceptions.

The symphony management this year has been the most energetic the orchestra has ever had. The orchestra has had more high-class publicity and has given

better concerts. The matter to deplore is the lack of public spirit displayed by the wealthy—the class that in Minneapolis provides \$75,000 a year and in San Francisco nearly as much.

The orchestra board and management will begin a campaign to clear the deficit. To meet the "grave crisis," an effort is being made to raise a guarantee fund of at least \$50,000 a year.

W. F. G.

PRESENT SONGS BY WOMEN

Meta Schumann and Rasely in Music of Former and Mrs. Cutler

Seven songs of Meta Schumann and nine by Jennie La Forge Cutler made up an interesting program given at Chickering Hall, New York, on Friday afternoon, March 23. Meta Schumann, soprano, sang her own compositions and several of those by Mrs. Cutler, and George Rasely, tenor, interpreted songs by both composers. Coenraad v. Bos was the accompanist for both singers.

Every seat in the hall was taken. Both composers frequently bowed their acknowledgments of the cordial applause. Miss Schumann proved as capable an interpreter of Mrs. Cutler's songs as she was of her own. She has a voice of pleasing quality that she uses with fine discretion.

George Rasely melted the hearts of his hearers with his sympathetic singing. While space does not permit of a detailed review of each song on the program, it may be said that the compositions were in general originally devised and of interesting character. The division of honors between the two composers is as follows:

"Why Not I?" "To a Star," "A June Pastoral," "The Winding Lane," "Spring," "Medea," and "Night," by Meta Schumann; "When the Fields Catch Flower," "O Little Town," "The Celt," "The Ship of Dreams," "Playmates," "On Rainbows' Wings," "Song of the Wind," "Only My Dreams," and "A Song of Motherhood," by Jennie La Forge Cutler.

H. B.

Constance Purdy Sings Own Translation of Slav Songs in Wilmington

WILMINGTON, DEL., March 23.—Constance Purdy gave her second concert, March 20, before the New Century Club, giving a program of American, Russian and French songs. It was guest night at the club. Miss Purdy sang the Russian songs in English, using her own translations. A. Walter Kramer's "Two Sappho Fragments" were especially well received.

Kemp Stillings, Violinist, Heard by 3000 at Springfield, Mass.

Kemp Stillings, the young American violinist who makes her first tour of this country next season under the direction of Evelyn Hopper, is now filling a few preliminary engagements. She recently appeared in Springfield, Mass., at a Sun-

day concert, playing to an audience of 3000. Miss Stillings will be soloist at the next orchestral concert conducted by George Longy at Symphony Hall, Boston, and late in April she makes a return appearance in Portland, Me. The Portland date is for a recital.

CHICAGO SOPRANO MEETS SUDDEN TEST WITH HIGH CREDIT



A Recent Snapshot of Saba Doak, Chicago Soprano

CHICAGO, April 2.—Sudden emergencies often bring out the true worth of an artist. By this criterion, Saba Doak of Chicago should be a valuable asset to any musical community. She was recently called to replace Mme. Susan Metcalfe-Casals on less than two hours' notice. The young soprano was preparing to enjoy a Sunday of rest at home, preparatory to singing a strenuous program in the evening, but when Mme. Casals, who was to have appeared in joint recital with her husband, Pablo Casals, the cellist, became ill, Miss Doak was asked to take her place. One hour and a half after she received the message, she appeared at the theater with a hastily arranged program and sang so well that every critic in Chicago had to praise her work.

F. W.

"The Death of Minnehaha," a new choral work by W. Franke Harling, will be given its first performance by the Choral Club of Hartford on April 17, when Gretchen Morris, soprano; Bechtel Alcock, tenor, and Frank Croxton, bass, will be the soloists.



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Pittsburgh Dispatch—

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LIGHT OPERA AGAIN LURES MISS NIELSEN

Famous Soprano to Appear in Musical Version of Belasco Play Next Season

Alice Nielsen, the noted operatic and concert singer, will return next season to light opera, in which she first gained fame. Miss Nielsen will appear in a musical version of David Belasco's "Sweet Kitty Bellairs." She has signed a five-year contract with Comstock & Gest, the theatrical managers.

The operatic version of the play will be known as "Kitty Darling." The music is being written by Rudolph Friml and the libretto is being adapted from the play by Guy Bolton and P. G. Wodehouse.

Alice Nielsen first achieved success in "The Singing Girl" and "The Fortune Teller," both light operas by Victor Herbert. She forsook light opera to study for grand opera, making her debut in Italy and later singing at Covent Garden, London, and with the Boston Opera Company. She made her debut at the Metropolitan Opera House in 1909 as Mimi in "La Bohème." She has since appeared with the leading opera companies and in concert. Negotiations for her new venture have been pending over a year.

Splendid Musical Program Offered by Rialto Theater, New York

Marion Rodolfo, the young tenor whose singing in the Rialto Grand Opera Quartet evoked favorable comment at that New York theater, was the chief attraction on The Rialto's musical program for last week. He sang the "Flower Song" from "Carmen." Under the sympathetic direction of Hugo Riesenfeld, the Rialto Orchestra performed the Overture to Kreutzer's "Night in Granada" and selections from the "Merry Widow." Francois Dubois, the Rialto's Belgian 'cellist, offered the "Chant du Menestrel" by Glazounov, Op. 71, and A. G. Robyn played an organ solo.

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Statement made by Joseph Pache, Conductor of the Oratorio Society of Baltimore after the concert on Feb. 22.

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DENVER HAS ITS MOST CROWDED MUSICAL WEEK OF THE SEASON

Boston Opera Gives Four Performances, Kreisler Appears in Recital and Hempel Makes Her Local Début as Soloist with Orchestra—All the Events Well Attended—Local Philharmonic Reaches End of Five-Year Guarantee Fund—Disappointment in its Achievements

DENVER, March 25.—Denver has just experienced about the "fattest" musical week in its history. For five consecutive nights, beginning Tuesday, with a matinée on Saturday for good measure, our municipal Auditorium was vibrant with music, and hundreds of the faithful among our music patrons were to be found there at all six performances.

The musical debauch—for so it seems in comparison with our usually intermittent array of attractions—began with the closing concert in the Denver Philharmonic Orchestra's subscription series with Frieda Hempel as soloist. The next evening came Fritz Kreisler in recital. The Boston-National Grand Opera Company filled out the remainder of the week by performances of "Aida," "Faust," "Iris" and "Tosca."

Since this isolated city hears practically no grand opera save that provided annually by the Boston company, its visit rather overshadowed all else from the standpoint of public interest. Many entertained the natural fear that there would not be sufficient patronage for so many offerings crowded into one week, but the Denver public responded with surprising generosity and enthusiasm. The Philharmonic audience was not quite so large as might have been expected under normal conditions, but Kreisler drew an immense audience, and the opera company, despite a most un-

timely and severe snowstorm on the opening day which cut into receipts, had a very satisfactory season.

Mr. Rabinoff's company maintained a consistently high average in all the operas presented, with the exception of "Faust," and the weakness of this offering was due largely to the unfortunate illness of both Riccardo Martin and Graham Marr, which forced the use of substitutes. "Aida" is, of course, a taxing opera for presentation by an itinerant company, demanding as it does such elaborate scenic dress, pageantry and power of both choral and orchestral forces to uphold the standard set by the permanent opera organizations of this country. The Rabinoff production is not gorgeous in a comparative sense, but it is adequate in all essential elements. Villani was the Aida, and her full, free-throated high tones reminded one pleasantly of Nordica. Zenatello, the Rhadames, was not in his best form, but his voice, of ideal quality and robust power for the part, rang out thrillingly in the climaxes. Mardones was a superb Ramfis; Baklanoff's rich baritone and dramatic gifts made Amonasro an outstanding characterization, and Maria Gay had highly impressive moments in her portrayal of Amneris. The small but efficient choral forces and the orchestra of like characteristics attained excellent effects under the sure baton of Moranzoni.

The Marguerite of Maggie Teyte, appealingly gentle and sympathetic, the unconventional but effective Mephistopheles of Mardones and the excellent Siebel of Francesca Peralta saved "Faust" from hopeless banality.

"Iris," given at the Saturday matinée, interested and often charmed. It would perhaps be rather difficult to determine just how much of the charm was due to the work itself and how much to the personality of the petite Tamaki Miura, who impersonated the titular rôle. This little Japanese singing actress made Iris an irresistibly appealing figure, as she did Cio Cio San in "Butterfly" on the same stage a year ago. The opera was excellently cast throughout, Tovia Kit-tay, Thomas Chalmers, Virgilio Lazzari, Elvira Leveroni and Romeo Boscacci supporting the Japanese prima donna.

The season of opera was brought to a really brilliant climax Saturday evening by a particularly moving performance of "Tosca." Zenatello had evidently quite recovered from the hoarseness which hampered him in "Aida," and sang the music of Cavaradossi with an opulence of tone and an emotional abandon that carried the performance to a very high level. Villani as Tosca, was also in excellent form. I have rarely heard "Vissi d'Arte" sung with more charm of voice and feeling, and in the last act her voice blended with Zenatello's in thrilling ensemble. Baklanoff was an impressive Scarpia and Remario an excellent Sacristan. Moranzoni again conducted with authority and enthusiasm.

Manager J. H. K. Martin again had charge of the local arrangements for the opera season, and its success was such as to insure a return next season of the Rabinoff forces.

Philharmonic Series Ends

The Philharmonic concert of Tuesday evening not only marked the close of the present series, but the end also of the five years covered by the guarantee fund which was raised when the orchestra

came into existence. This fund was given specifically to promote an orchestra, under the direction of Horace Tureman, a young Denver musician, whose training and tastes marked him, in the judgment of his friends, as one likely to develop into a competent conductor. During the first two years the orchestra gave its concerts in the Broadway Theater, and had the competition of another local symphony orchestra and of the course of artist concerts conducted by Impresario Robert Slack. After the second year an arrangement was made whereby Mr. Slack took over the management of the Philharmonic series and merged with it his own series, moving the concerts to the Auditorium. A little later the competing orchestra went out of existence, thus leaving to the Philharmonic practically a clean field.

Under these circumstances it was expected that a better orchestra might be developed to merit and receive better patronage, but the best friends of the organization are forced to admit that the results have been disappointing. Either because the acoustic properties of the smaller house were more favorable, or because the removal from the city of several of the orchestral players when the town went "dry" has lowered the quality of the playing force—or both—the orchestra has not, in the judgment of many, sounded so well since its second season at the Broadway. Enthusiasm for orchestral propaganda and civic pride gradually shrivel after consecutive listening to an orchestra in which the component parts rarely reach an exact agreement as to pitch.

The failure of the Philharmonic to either achieve notable artistic results or to attract larger public patronage does not necessarily argue the unfitness of Mr. Tureman as its director. The best of conductors must have capable performers under their control, working in sufficient rehearsals, before they can achieve desirable results. It does seem, however, that those men and women of wealth who are supporting the Philharmonic movement and from whom it is said the guarantee fund will be forthcoming for another term of years, would better serve the community and their own ambitions if they were to make the fund large enough to insure the engagement of capable players and the holding of sufficient rehearsals. Then Mr. Tureman could work under conditions which would in due time make possible a fair judgment as to his fitness for the task of developing an orchestra worthy of this city and of its artistic future.

Mr. Slack will no longer have the management of the orchestra and this means, of course, that his concert series will again become a competitive one after the present season.

The concert of last Tuesday introduced Frieda Hempel as soloist, making her first Denver appearance on this occasion. She unwisely chose a vocal setting of the Strauss "Blue Danube" Waltz in lieu of an aria. While she sang this with animation and there was the infectious rhythmic swing that has made the composition so popular as an orchestral number, its heavy scoring neutralized the singer's efforts to a considerable degree. Later in the program she sang several songs with piano accompaniment (well played by Franklin Cleverly of this city) and in these her well-poised, brilliant soprano was heard with real delight. She was recalled repeatedly.

The orchestra played the Brahms Second Symphony and, despite the tonal qualities of the band, Mr. Tureman's reading was intelligent and sincere. Rabaud's impressionistic "La Procession Nocturne" and Foester's "Festival March" were the other orchestral numbers.

Fritz Kreisler, announced for a recital during a week when grand opera was dominating the thought of this public, again demonstrated the tremendous hold that he has upon the hearts of music-lovers by attracting an audience that almost filled the huge Auditorium. He played a program that began with

Bach and ended with Kreisler. He was recalled innumerable times and assured by waves of spontaneous applause of the very great pleasure that he gave. His admirable accompanist was Carl Lamson.

Mme. Chilson-Ohrman, the volatile and charming little soprano, who was an Orpheum headliner in Denver last week was tendered a reception on Monday evening at the home of Mr. and Mrs. David D. Abramowitz. The musical program included quintets for strings and piano vocal solos by Everett Foster, baritone, and Robert Edwards, tenor, of this city, and finally several songs and arias by Mme. Chilson-Ohrman herself. The beauty of her voice, her individual style and magnetic personality greatly impressed her hearers.

Bandmaster Innes Leaves Denver

Frederick Neil Innes, the bandmaster who has for the last two years directed the Denver Municipal Band, brought his work in this city to a close this afternoon, when the last indoor band concert of the season was given at the Auditorium. Marking the event, Mr. Innes and his band were assisted by several hundred choristers, who gave in concert form his comic opera, "The Ambassadors." The "Lucia" Sextet was also sung by local soloists and chorus. Mr. Innes was presented with many flowers and a parchment document expressing regret over his departure and bearing the signatures of about fifty prominent musicians and laymen. He will at once go to New York and reorganize the Innes concert band and go on tour.

The \$50,000 municipal organ for the Denver Auditorium will be built by the Wurlitzer Company and is to be installed by Nov. 15 next.

The community chorus movement, started in early December, has progressed to a regular organization, with executive committee and officers. Hattie Louise Sims is the very capable director. J. C. W.

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The Verdict of the Foremost New York Critics:

One of the most talented new young pianists heard here this season. High purpose and uncommon intelligence were revealed in her work. —New York Sun.

A brilliant and well developed technique; an unusually positive and fundamental sense of rhythm; power as well as delicacy and ideas about tonal color. —New York Times.

Rosita Renard, proved herself a distinctly promising artist, one possessed of musical feeling, a fine sense of rhythm, a warm tone and much dash. —New York Tribune.

She mastered not only the technical problems presented by Bach, Brahms, Chopin and Liszt, but entered into the spirit of their works in a remarkable manner. —New York Evening Post.

Rosita Renard is one of the most gifted, most accomplished, most interesting pianists introduced to the American public in recent years. —New York American.

Miss Renard has been spoken of as a young Carreno. Her playing revealed power, fire and brilliance, qualities that have marked the playing of the great woman to whom she has been compared. —New York Globe.

A volcano of energy, with remarkable technique and a sense of rhythm not less than that of Percy Grainger's, she astounded us. —New York Evening World.

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NEW JERSEY SUBURB "HITS THE TRAIL" FOR COMMUNITY MUSIC

Gathering of 9000 in Evangelistic Tabernacle at East Orange Responds Enthusiastically to Start of Local Campaign for People's Singing—Impressions of a Journalistic Visitor Who Looks "Beyond the Conventional"

[From a Staff Correspondent]

EAST ORANGE, N. J., March 27.—More than 9000 suburbanites of the Oranges "hit the trail" for community music last night. A few thousand more hit the trail leading away from the Tabernacle, where the Community Chorus of the Oranges gave its initial concert. They left, however, only because they could not penetrate further than the outside of this rudely built auditorium, erected for the Lyon evangelistic meetings, which were having their weekly "night off" on this evening.

As we approached the Tabernacle (passing the line of parked automobiles that indicated the interest of this suburb's well-to-do folk in its new musical adventure) we filed through scores of disappointed late-comers, and it was only our presenting of a card inscribed, "Admit Mr. John C. Freund, Walnut Street Entrance," that finally secured admittance for us. Our quasi-impersonation of "the Chief" satisfied the policeman on guard at the chorus entrance, and we eventually entered the Tabernacle, which, as an usher told us, had been filled since 7.15. The same authority informed us that with the chorus seats all occupied the hall held about 7000.

Catch the picture: The building one of unpainted boards, with benches to match. On the ground, sawdust. All around the back and sides an enclosed space that was within the building, yet not on the floor proper. Here there was a mass of standees similar to that of the Metropolitan Opera's semi-circle—persons catching but a glimpse and an echo of the proceedings. Some of these persistent ones were later admitted to fill the few unoccupied chorus seats.

Personnel of Chorus

Of choristers there seemed to be about 1500—the women all in white. Among the sopranos we noticed three darky girls, their dresses and faces making a strange *blanc et noir* contrast. In the front row were three boy sopranos. As a whole, the crowd—singers as well as hearers—was almost entirely Anglo-Saxon, showing that in this great sub-

urb the movement was reaching a far different public from the cosmopolitan following of New York's Community Chorus.

While the audience was perhaps less demonstrative than the gatherings in the metropolis, there was no doubt of the whole-heartedness with which it entered into the spirit of the occasion. The chorus seemed especially to be bubbling over with enthusiasm. When its conductor, Harry Barnhart, appeared there was great hand-clapping and waving of handkerchiefs from the chorus seats, and at the close the singers responded vociferously to a call from one of their number for "three cheers for Barnhart!"

So successfully was the program presented and so happy the results that the present writer discerned no feature of the performance which called for unfavorable comment. The writer wishes to reiterate this statement emphatically inasmuch as he has been "under fire" since the publication of a former article, an account of the New York chorus's "Messiah," in which he took exception to the scheme of giving the classic oratorio with the chorus singing the solo parts.

Writer "Under Fire"

Following the appearance of this review, the managing editor of MUSICAL AMERICA received a post-card query from an adherent of the community-chorus movement in Rochester, where Harry Barnhart started the campaign which he later continued in New York and Orange. This inquirer wanted to know who was this Mr. So-and-So who had written up the "Messiah" performance "so anaemically," adding the suggestion that the anaemic one ought to be given "a vacation and blood transfusion."

Again last week this paper received a letter from Mr. Barnhart himself, in which he spoke of the advisability of our sending some one to cover the East Orange concert, further stating that he did not believe the writer of the "Messiah" article had "the proper understanding of the community chorus movement, therefore, cannot be in sympathy with its real values." He concluded: "If you send some one, I think it would be better to have a person who is willing to see beyond the conventional."

Despite this suggestion, however, the same man was assigned to cover the East Orange concert, and a reply was

made to Mr. Barnhart to the effect that this writer was far from unfriendly to the Community Chorus and that he had merely taken exception to the scheme of giving "The Messiah" without soloists.

So to East Orange we went! Part of our impressions we have already recorded—as to the size of the crowd, the chorus's enthusiasm, etc. A prominent citizen of the Oranges, who sat beside us volunteered the information that it was a community chorus in the truest sense. Said he: "You will find banker and his chauffeur, mistress and maid, sitting side by side. When it was proposed to give this concert the chorus's committee offered to raise the \$400 needed, but the members declined and insisted upon taking the responsibility of collecting the money themselves."

Spirit of Neighborliness

This remarkable spirit of neighborliness was evident in the chorus's singing of its regular numbers. "Think of it!" said our kindly neighbor, as the singers stirringly finished the Pilgrims' Chorus "most of these people, when they first came together, had little idea of tempo, rhythm, etc." When Mr. Barnhart later announced that these results had been accomplished with only ten rehearsals, the wonder of the achievement was further magnified.

The program was similar to others which Mr. Barnhart has presented elsewhere. Best of the performances, we thought, was that of "The Heavens Are Telling," in which the trio was sung by an ensemble of ten unnamed singers from the chorus ranks (among them we caught sight of a Princeton college-mate). The audience seemed to prefer the "Beautiful Blue Danube," for Mr. Barnhart was compelled to give a partial repetition of it.

It is, however, in the full-voiced dynamics of such numbers as the "Tannhäuser" and "Creation" excerpts mentioned above, and the "Hallelujah" Chorus, done rousing, that Mr. Barnhart's charges habitually obtain the most satisfactory general effect. Another worthy essay was the singing of the "Inflammatus," with Alma Simpson, soprano, singing the solo ably. Mme. Simpson also made a pleasing impression in two oratorio airs, "Hear Ye, Israel" and "With Verdure Clad."

Having dismissed these routine matters of review, let us look "beyond the conventional," as we are adjured to do. The real crux of these community events is the people's singing of the familiar songs and if it is "anaemic" to be deeply thrilled by such massed singing as we heard in this New Jersey tabernacle, we must admit the presence of a large proportion of anaemia in our system.

"Ashamed of Their Voices"

First Mr. Barnhart warmed up the crowd with "Nancy Lee." Then followed "My Old Kentucky Home," which left a goodly number of persons still untouched by the waves of song. We looked around in back of us. There were two solemn-faced individuals, looking—to use Mr.

Barnhart's phrase—as if they were "ashamed of their voices." The director urged on the backward ones to this effect: "Your voice sounds fine here; it doesn't matter what they say about it at home."

By and by they took up "Annie Laurie." We looked back at our two owl-like neighbors. Ha! One of them, a man, was gradually letting his lips form the syllables of the song—he had begun to "hit the trail" for community music. Mr. Barnhart sang the second verse of the Scotch song, and the throng lifted up the chorus. We looked back again, but still the woman preserved her mummified silence—nor did she later relax from it. After this came "Old Black Joe," and the responsive echo by the chorus of the audience's "I'm coming" refrain moved us greatly, as it always does. Following this number Mr. Barnhart scattered a seed of community growth when he remarked: "For any more community singing, you'll have to join the chorus."

Previous to this the chorus had sung two new community songs, the "March, March" and "Joy! Brothers, Joy" of the president of the New York chorus, Arthur Farwell, who was unable to hear them, owing to his presence in Garden City at a banquet in honor of John C. Freund.

The officers of the New Jersey chorus, as listed in the program, are as follow:

President, Clarence H. Kelsey; honorary vice-president, Mrs. Archer Brown; vice-presidents, Mrs. Thomas A. Edison, Mrs. F. Westervelt Tooker; district vice-presidents: Orange—Mrs. Isaac C. Ogden, Richard S. Storrs; East Orange—Mrs. Frederick Seymour, M. DeForest Soverel; South Orange—Mrs. Arthur B. Leach; West Orange—Mrs. Albert C. Wall, Farnham Yardley. Secretary, Isaac C. Ogden; treasurer, F. W. Tooker.

A local estimate gave 10,000 as the number of those present at the concert, and the Chief of Police said next morning that there were 7000 persons turned away.

That Mr. Barnhart has what amounts to genius for evoking from the people an enthusiasm for mass singing is indicated by the fact that as a result of this concert there is a movement in the Oranges to erect a suitable auditorium for such occasions.

KENNETH S. CLARK.

Mansfield and Æolian Choir Give Russian Church Service

Albert Mansfield, basso profundo, participated in a special Lenten service of Russian music with the Æolian Choir at the Holy Trinity Church, New York. Among the works given were Gretchaninoff's "O Gladsome Night"; "Only Begotten Son," Schvedoff; "God Is with Us," Kastalsky; "Open Unto Me," Malashkin; "We Praise Thee," Tchaikowsky, and Gretchaninoff's "As the Waves of the Sea."

An innovation among musical periodicals is the publication of *Kwyre Nooz*, a monthly, edited by the choir of the Third Baptist Church, St. Louis, Mo.



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MISHAPS ENLIVEN ZOELLNER QUARTET'S CANADIAN TOUR

Wrecked 'Cello and Landslide Relieve Monotony of Travel—An Addition to the Family

The Zoellner Quartet recently completed a successful tour of Canada. In Vancouver, Edmonton, Calgary, Regina and Quebec their playing was greeted with genuine enthusiasm. Joseph Zoellner, Jr., the 'cellist of the quartet, met with a mishap, which almost necessitated canceling several engagements. On leaving Minneapolis he placed his instrument, as is his wont, across two seats in the train. As the train gained headway an intoxicated person toppled upon the instrument, smashing the 'cello's neck and making a large hole in one of the sides. Fortunately, there were good instrument repairers near at hand, and Mr. Zoellner had his 'cello put in order.

Another bit of excitement occurred while the quartet was en route to Vancouver, when a landslide deposited several tons of rock on the railroad tracks on which their train was making its way. Thus the Zoellners did not arrive in Vancouver until a quarter of ten in the evening; their concert was scheduled for

8.15. The audience of 1500 waited for them and remained through the program. The quartet is now in the West, filling many spring engagements. While in Utah the musicians received a telegram from New York from Mrs. Amandus Zoellner announcing the birth of a little girl. Amandus Zoellner, the second violin of the organization, thus learned that he was a proud father, while his colleagues, Antoinette, first violin; Joseph, Sr., viola, and Joseph, Jr., 'cello, became respectively aunt, grandfather and uncle. In Los Angeles the Zoellners were guests of the Dominant Club.

MISS WIRTHLIN'S RECITAL

Contralto's Reappearance Delights Big Æolian Hall Assemblage

ROSALIE WIRTHLIN, contralto. Recital, Æolian Hall, March 22. Frank La Forge, accompanist. The program:

Su venite a consiglio, Scarlatti; Largo, Caldara; "Sweet Nymph, Come to Thy Lover," Morley; "Knocking Song," Purcell; "I've Been Roaming," Horn; "Stille Thränen," Schumann; "Der Schmetterling ist in die Rose Verliebt," Franz; "Die Sennerin," Grieg; "Lied," "Ein Sonett," "Der Schmied," Brahms; "Le Vieux Moulin," "Sainte Dorothee," Fourdrain; "The Linnets is Tuning Her Flute," Marion Bauer; "Before the Crucifix," "To a Messenger," La Forge; "Dawn in the Desert," Gertrude Ross.

Miss Wirthlin faced a large and highly cordial assemblage at this, her second New York recital of the season. That her interpretations awakened genuine delight was clearly denoted by the volume and spontaneous nature of the auditors' applause. Miss Wirthlin's voice is of refined and winning quality. The contralto evidently realizes the organ's natural limitations, for she does not attempt to force it.

Certain songs Miss Wirthlin did charmingly, to wit, the delicious Franz specimen (which she was obliged to repeat) and Horn's "I've Been Roaming." Excellent enunciation invariably characterized the recitalist's efforts. Miss Wirthlin exercised considerable restraint throughout the program and, while this proved felicitous in certain numbers, one could not help wishing that she would "let herself go" more in such poignantly dramatic essays as Schumann's "Stille Thränen" and Brahms's "Lied." Miss Wirthlin was obliged to grant several extras. Frank La Forge accompanied superbly.

B. R.

"Operaloguists" Delight Cleveland Women at Federation Meeting

CLEVELAND, OHIO, March 22.—At their second appearance here this season, yesterday, Havrah Hubbard and Claude Gotthelf, the "Operaloguists," scored an even greater success than attended their visit last November. The occasion was a meeting of the Cleveland Federation of Woman's Clubs, and the large auditorium of the Woman's Club was completely filled. Mr. Gotthelf preceded the operalogue with a splendid performance of Cadman's piano sonata. Messrs. Hubbard and Gotthelf followed this with a joint exposition of "Pagliacci," on the heels of which "Hänsel and Gretel" was discussed and played. Earnest and long continued applause rewarded their efforts.

Evlyn Egerter Resumes Concert Work

Evlyn Egerter, the gifted young lyric soprano, has recently been in New York, coaching with Frank La Forge after a rest at Atlantic City, following a long list of concert engagements which she filled this year. She left last week for Wheeling, W. Va., to continue her concert work for the balance of the season under the direction of J. Saunders Gordon of St. Louis.

MRS. WALKER PRESENTS OWN WORKS IN PORTLAND

Oregon Pianist Discloses Herself as a Prolific Composer—Aided by Mrs. R. A. Sullivan

PORTLAND, ORE., March 18.—On Tuesday evening the Little Theatre was filled to overflowing, the occasion being a recital given by Mrs. E. Frankie Walker, who gave the first presentation of her own compositions. Mrs. Walker was assisted by Mrs. Raymond A. Sullivan, dramatic soprano, who gave a superb interpretation of the songs.

Mrs. Walker composed both the words and music. Especially pleasing were the children's songs. "Love's Wooing" served to show the singer's voice at its best, bringing out its warmth, sympathy and dramatic intensity. Mrs. Walker is an excellent pianist as well. Especially admired were her two nocturnes. The program follows:

Piano, Prelude in C Minor, Prelude in A Flat Major. Songs, Cycle, Three Songs of the Sea—"The Tide," "The Sea Shell," "Sea Foam." Piano Nocturnes, Op. 9 and Op. 12, "Les Cloches." Children's Songs—"If I Were a Doll," "Grandmother's Music Box," "I Want to Be a Soldier Boy." Piano, Indian Cycle—"Sunrise," "Indian Serenade," "Maiden's Death." Songs, "My Lost Love," "Song of the Moon." Two Songs, "In Wooded Place," "Love's Freedom." Piano Sonata, Tone Picture of Russian Peasant Life. Vocal Cycle—"Memories of a Bell," "Childhood's Happy Hour," "Two Lovers," "Day of Blossoms," "The Requiem." Piano, Recessional Vocal Solo, "The Day Is Done."

H. C.

WISCONSIN CLUBS CONVENE

State Federation's Second Gathering Takes Place in Madison

MADISON, WIS., March 20.—The recent second annual convention of the Wisconsin Federation of Music Clubs brought a large number of musical visitors to this city. The meetings were held in the Auditorium of the University School of Music. The main events of the program were an address by Mrs. Albert J. Ochsner of Chicago, president of the National Federation of Music Clubs; a concert by representatives of the Federated Music Clubs and a luncheon at the Unitarian Parish House. Mrs. Aubertine Woodward Moore's "Reminiscences" and Dr. C. H. Mill's "A Look Into the Future" were short addresses which were greatly enjoyed, as was an afternoon concert by faculty members of Madison Schools of Music.

The Catholic Students' Choral Club presented Mendelssohn's "St. Paul" on Sunday, March 18, under the direction of Victor Liska of the Prague Conservatorium, at the University Chapel.

A. VON S.

Küzdö Pupil, Sidney Stein, Gives Recital in Cleveland

Sidney Stein, a young Cleveland violinist, who has been studying in New York with Victor Küzdö for the last three years, gave a recital in Cleveland on March 15. He showed himself a gifted young violinist with an expressive tone, a musicianly style and adequate technique. His program was finely varied, including such works as the G Minor Tartini Sonata, Lalo's Symphonie Espagnole, Küzdö's "Country Dance," Beethoven's G Major Romance, and pieces by Hubay, Raff and Sarasate.

C. W. Best Series Artists Captivate Jefferson City, Mo.

JEFFERSON CITY, MO., March 24.—The Morning Musical Club gave a recital in the Auditorium of the Presbyterian Church on Sunday. This club gave a

concert at the Free Public Library on Tuesday evening, in which several artists from the C. W. Best Series appeared. Lois Brown, pianist, carried off the honors of the evening. Winston Wilkinson, a youthful violinist, displayed his talent. Francis Allen Wheeler, baritone, disclosed a voice of clear and beautiful quality.

E. D. N.

OSCAR SEAGLE SCORES

Gives Many Extras in His Recital in Brooklyn Academy

The repeating of seven songs on his program and the giving of four additional numbers as encores were evidence of the enthusiasm evoked by Oscar Seagle at the music hall of the Academy of Music, Brooklyn, on March 25. Those sung twice were "Tambourin," from the old French; "Ash Grove," from old Welsh; "The Dove and the Lily," a rare and exquisite arrangement of Burleigh from the Swedish; Fourdrain's "Papillon," two of Burleigh's negro spirituals, "I Want to Be Ready" and "Jesus Healed the Sick," and Horsman's "You Are the Evening Cloud." To a thoroughly fascinating program were added "Tender Apple Blossom," from the old Irish; Burleigh's "Deep River" and "Swing Low, Sweet Chariot" and Henry Holden Huss's "After Sorrow's Night," which has been dedicated to Mr. Seagle.

From the rear of the auditorium Harry T. Burleigh was called upon many times to acknowledge the compliments of the audience. It is seldom that a voice as eloquent as Mr. Seagle's is heard and it is doubtful if there are any more capable of as great a variety of expression. In the delicate songs, where, without being sentimental, he is the embodiment of fine sentiment, the baritone is in all respects the master of his art. His upper voice, admirably under command, lends itself to dramatic intensity. His high G is as easily produced as the middle of the voice.

G. C. T.

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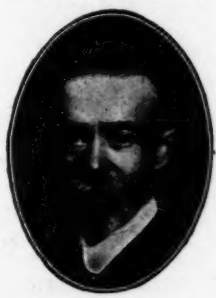
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CLOUGH-LEIGHTER'S ODE IN PREMIERE

"Christ of the Andes" Played
Successfully by Chicago
Philharmonic Society

Bureau of Musical America,
Railway Exchange Building,
Chicago, March 25, 1917.

HENRY CLOUGH - LEIGHTER'S
"Christ of the Andes," a symphonic
ode, was given its first performance
Wednesday evening by the Philharmonic
Society of Chicago, O. Gordon Erickson
conducting. Written for eight-part
chorus of mixed voices, to a poem by
Coletta Ryan, it is an ode to peace, its
subject being the monument to eternal
peace erected on the summit of the Andes
on the border between Chile and Argentina.
The work was evidently written
with high purpose and spiritual exalta-
tion, and the chorus sang it with spirit.

The "Triumphal Hymn" of Brahms
was also given for the first time in Chi-
cago. "The Shulamite" of Chabrier
showed the pleasing quality of the
women's voices, but the orchestral ac-
companiment was so loud that the finer
shadings of the work were lost. Lucy
Gates, soprano soloist, sang the "Ach ich
liebe" aria from Mozart's "Entführung"
with lovely tone and sympathetic feel-
ing and added a brilliant rendition of
the "Bell Song" from "Lakmé."

The New York Symphony Orchestra's
concert this afternoon, Walter Dam-
rosch conducting, was probably the most
brilliant concert that admirable organ-
ization has given in Chicago. For one
thing, it was played in Orchestra Hall,
a place which not only allowed a satis-
factory grouping of the instruments, but
also permitted the full tonal effect to be
appreciated, for the hall was designed
for orchestral concerts. Another rea-
son was the two excellent soloists, Efrem
Zimbalist and Julia Claussen. The vi-
olinist, using the Beethoven Concerto as
his vehicle, played with nobility and
majesty, although it took him about a
minute to get warmed up to the spirit
of the music. Mr. Zimbalist made the
Concerto glow with feeling and warm
tone, yet he played it with restraint and
dignity.

Mme. Claussen was in glorious voice,
her splendid singing of *Brünnhilde's*
Immolation from "Götterdämmerung" be-
ing one of the supreme moments of the
present concert season. Her tone was gor-
geous and she poured out the music
without stint, filling the hall with her
wonderful voice in the dramatic pas-
sages of Wagner's music. Of the play-
ing of the orchestra, hardly anything
but praise can be said. The attacks were
not always precise, but the superb tone
and musicianly reading of such well-
known selections as Beethoven's third
"Leonore" Overture and the Bacchanale
from "Tannhäuser" (Paris version) was
entrancing.

Farewell to the Kneisels

The Kneisel Quartet drew a crowded
house this afternoon for its farewell
concert in the Illinois Theater. It was
largely composed of those who have al-
ways intended to hear the quartet and
have put it off until it was brought home

to them that this was the only chance to
hear the splendid organization. Chicago
has not been kind to string quartets, the
Flonzaleys and the Kneisels suffering
equally, but houses such as that which
greeted the Kneisels to-day would give
this form of music the place which it
should occupy here. The audience was
tremendously enthusiastic, and with good
reason, for the previous standards of
the Kneisel concerts in this city were
rigidly lived up to. The Schönberg sex-
tet, "Verklärte Nacht," heard here two
years ago, was played by special request,
Franz Esser and Carl Brueckner of the
Chicago Symphony Orchestra acting as
assisting artists. The ensemble was
perfect, and the work itself showed none
of the eccentricities that one usually
associates with Schönberg.

To-day's joint recital in the Playhouse
was a tribute to Adolf Brune, a Chi-
cagoan, whose compositions have been
performed frequently in this city within
recent months. Eight of his works were
performed, including a Sonata, for piano
and violin. Isaac Van Grove, pianist,
played a suite by Brune, a thundering
work immensely difficult of execution,
and he played it so well that he had to
add an extra. Amy Emerson Neill, the
girl violinist, who won the Charles G.
Dawes prize last year over many com-
petitors, including two members of the
Chicago Symphony Orchestra, gave a
remarkable exhibition of playing. Her
tone, which was delicious and sweet a
year ago, has gained breadth and depth;
her ear, as ever, was absolutely true to
pitch, and she played a number of pieces
with originality and technical ease.
Grant Kimbell, tenor, the third of the
trio, sang several Brune songs. "Imars
Kampflied" was a fiery dramatic com-
position, to which, however, Mr. Kim-
bell's lyric voice was unsuited. In more
reposeful songs his voice was pleasing
and rich.

The American Symphony Orchestra,
Glenn Dillard Gunn conducting, present-
ed the last of its programs for the season
this afternoon in Cohan's Grand Opera
House. Guy H. Woodard, violinist;
David Baxter, bass, and A. L. Shynman,
pianist, were soloists. Mr. Shynman
played an original fantasy for piano and
orchestra, which was heard for the first
time.

The Symphony Concert

Saturday evening's concert of the Chi-
cago Symphony Orchestra was one of
those inspired occasions when the whole
program sings a message of beauty.
Beethoven's Fourth Symphony, with its
tenderness and loveliness, was done to
perfection, and Frederick Stock, the con-
ductor, repeatedly had to acknowledge
the applause which greeted its perform-
ance. Wolf-Ferrari's overture to "The
Secret of Susanne" and Strauss's fas-
cinating symphonic poem, "Don Juan,"
were played with unusual beauty of tone
in all the choirs, and the ensemble seemed
perfect.

Harold Bauer and Ossip Gabrilowitsch
performed the Mozart Concerto in E
Flat, for two pianofortes and orchestra.
The performance of this work established
the right of both artists to their posi-
tions as great virtuosi. Their playing,
with the orchestra's perfect accompani-
ment, was one of those entrancingly
lovely things that one treasures in mem-
ory always.

Chicagoans who cannot be lured with-
in hearing of a symphony orchestra re-
ceived an admirable bit of musical edu-
cation during the last two weeks in
listening to the playing of a small or-
chestra selected by Walter Blaufuss to
furnish music for the film drama, "A
Poor Little Rich Girl," in which Mary
Pickford is being featured in the Audi-
torium Theater, erstwhile home of grand
opera. Such works as Goldmark's "In a
Garden," part of Tchaikowsky's Fifth
Symphony and a number of melodious
pieces such as Kreisler's "Liebesfreud"
and "Caprice Viennois" and German's
dances from "Henry VIII" were orches-
trated to permit of effective presenta-
tion by a fifteen piece orchestra, and
played during the presentation of the
picture. Mr. Blaufuss attained almost
unbelievable results from such a small
organization, the tone of the strings be-
ing especially lovely.

Genevieve Dix, soprano of the Opéra
Comique in Paris, is the first newcomer
to join the Chicago Opera Association
for next season. She is well known in
the French capital for her interpreta-
tions of *Thaïs* and *Manon*. Her reper-
tory includes "Monna Vanna," "Faust,"
"Romeo and Juliet," "Le Jongleur de
Notre Dame," "Pelléas et Mélisande"
and "Louise."

FARNSWORTH WRIGHT.

WATERTOWN MUSICIANS UNITE

B. H. Treadwell to Conduct New So-
ciety, Result of Recent "Messiah"

WATERTOWN, N. Y., March 28.—The
Watertown Musical Society was organ-
ized yesterday to promote orchestral and
choral work in this city. The following
officers were elected: John Sterling,
president; Mrs. William H. Stevens and
Charles A. Winslow, vice-presidents;
Owen Smith, secretary; R. Sewall
Parker, treasurer, and A. Lawrence
Lewis, librarian. Brainerd H. Tread-
well was chosen conductor.

This organization is the outgrowth
of a successful performance of Handel's
"Messiah," given here recently under
the direction of B. H. Treadwell. The
soloists on this occasion were Mme.
Mary Hissem de Moss, soprano; Amy
Ellerman, contralto; Dan Beddoe, tenor;
Frederic Martin, basso. The work of
these talented soloists was exceptionally
pleasing to the enthusiastic audience.
The orchestral and choral work was the
best local effort heard in this city in
years, and the enthusiasm aroused re-
sulted in the organization of a permanent
society.

Annie Louise David Assists Organist
Barnes in New York Recital

Annie Louise David, harpist, was
soloist at the organ recital given on
March 29 by Edward Shippen Barnes at
the Fifth Avenue Presbyterian Church,
New York. On Saturday evening, April
7, she appears with the New York
Banks' Glee Club at Carnegie Hall. East-
er Sunday she will play in the morning
at the Church of the Divine Paternity,
and in the evening at the Fourth Presby-
terian Church, New York.

New Yorkers who are anxious to hear
Amelita Galli-Curci, the coloratura so-
prano, will have the opportunity on May
2, when she will appear at the Newark
(N. J.) Music Festival to be given in
the First Regiment Armory.

MACLENNANS' DUETS WIN NEW YORKERS

Florence Easton and Francis
MacLennan Give Another
Unique Recital

FLORENCE EASTON - MACLENNAN and
FRANCIS MACLENNAN, duet recital,
Sunday evening, March 25, Maxine Elliott
Theater. Accompanist, Richard Epstein.
The program:

Duet from "Philemon and Baucis," Gounod;
Duet, Finale, first act "Otello," Verdi; Aria,
"Dich Theure Halle," from "Tannhäuser,"
Wagner; Florence Easton-MacLennan. Duets,
"Lontano, Lontano, Lontano," from "Mefis-
tophele," Boito; "Noi Torneremo alla romita
valle," from "I Lituani," Ponchielli; Duets,
"So wahr die Sonne schienet," "Familien-
Gemälde," "Schon ist das Fest des Lenzes,"
"Wiengenlied," "Unter'm Fenster," Schu-
mann; Aria, Grals Erzählung, from "Lohen-
grin," Wagner; Mr. MacLennan. Duet, Finale,
first act "Madama Butterfly," Puccini.

This duet adventure of Mr. and Mrs.
MacLennan is like a breezy oasis in a
sultry, barren land of perpetual recital-
giving. To be sure, there were uncon-
ventional moments in the recital—for
example, when the tenor made love to
his mate, right in front of everybody—
but, you know, we all secretly like to see
convention smashed occasionally.

For the most part it was an operatic
recital, and here the MacLennans and the
audience enjoyed a regular artistic
frolic. Each number brought forth rap-
turous applause, as if the hearers were
genuinely glad to be in the Maxine El-
liott Theater that night. "Lontano, Lon-
tano, Lontano" was overwhelmingly suc-
cessful (we are always speaking from
the standpoint of the audience) and so
were the other numbers, for that matter.
(After Mrs. MacLennan finished her solo,
"Dich Theure Halle," our neighbor, an
artist himself, confessed that he thought
Florence Easton-MacLennan one of the
most delightful singers he had heard
this season.) And so the program was
unfolded. The Schumann duets gave
immense pleasure, particularly the
"Wiengenlied" and "Unter'm Fenster."
We could understand every syllable.
Richard Epstein lived up to his reputa-
tion as one of the best accompanists ex-
tant.

After the recital (lengthened by a
number of encores) Mr. and Mrs. Mac-
lennan were compelled to hold an im-
promptu reception on the stage—while
their manager, Daniel Mayer, beamed
and smiled on the happy scene.

Tilly Koenen to Give Farewell Recital
in New York on April 9

Tilly Koenen, the Dutch contralto,
gives her farewell New York recital of
the season in Aeolian Hall on the even-
ing of Monday, April 9. Miss Koenen,
due to an unbroken series of concert
dates in the Middle and Far West during
the past months, has been conspicuously
absent from the New York field of music
this season. The fact of her going
abroad at the end of April makes it pos-
sible for her to stop for a recital in the
Metropolis.

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ERIE, PA. on Feb. 26, 1917

UTICA HERALD-DISPA CH. Feb. 28, 1917:—"Miss Schutz's sing-
ing evidenced a true artist. Her voice has splendid qual-
ity and is well trained and her singing throughout was a
source of delight. Her singing of the aria, 'O Rest in the
Lord,' was a very artistic piece of work, in which her
rich and full contralto was a revelation to many in the
audience."

UTICA OBSERVER, Feb. 28, 1917:—"Here is an exceptional
voice, but truly a contralto which appeals by its deep,
mellow tones. Her artistic interpretation of the con-
tralto solos and other work in the oratorio allotted to
her made her popular with the audience and she will
be an ever welcome artist here."

ERIE DISPATCH, Feb. 27, 1917:—"Miss Schutz made a most
favorable impression for her artistic performance. Her
rich voice has a wide range and the beauty of her sus-
tained high notes were only equaled by the musical
quality of the lower register. Her gracious personality
and sincerity of manner are among her most valuable
assets."

CLARA BUTT SINGS NEW KIPLING SONG

Edward German's Setting of
Familiar Poem Stirrs a
London Audience

Bureau of Musical America,
12 Nottingham Place,
London, March 5, 1917.

THE fifth concert of the season of the Royal Philharmonic Society made an auspicious opening for a full week in music. It is remarkable how high a standard both concerts and recitals uphold.

The guest of the evening at the Philharmonic concert was Mme. Clara Butt and, as is her wont, she "filled the house." Not only did she sing two Russian songs and two Handel songs, "Rendi 'l Sereno" and "Lusinghe piu Care," very beautifully, but she introduced to us a new song of the moment, "Have You News of My Boy Jack?" especially composed for Mme. Butt by Edward German to Rudyard Kipling's famous words. The union of this composer and poet has proved singularly happy and both words and music are well suited to Mme. Butt's sympathetic and vigorous treatment. So great was her success that, after many recalls, she was compelled to repeat the whole song.

Sir Thomas Beecham came from Birmingham to conduct and was at his best, getting every ounce out of the music as well as out of his orchestra. The Overture, to "The Wreckers," by Ethel Smyth, opened the concert, followed by Ravel's "Pavane," graceful and dainty, and the Mozart Symphony in C Major. Balakireff's beautiful symphonic poem, "Thamar," was given, with all its contrasting moods and César Franck's symphonic poem, "Le Chasseur Maudit,"

brought the most successful concert of the season to a close.

Delightful Vocal Recital

Gladys Moger gave a very delightful vocal recital in Aeolian Hall and by it greatly advanced her position as one of the leading singers of the day—a native one. She sang a long and varied program with complete understanding. In addition to her fine voice she possesses a most sympathetic and attractive temperament. Her first songs were by Rameau, Purcell and Scarlatti, then came a Russian group and then more modern songs by Clive Carey, Albert Mallinson, Julius Harrison and others, of which Mallinson's "Pale Rose Leaves" and Harrison's "Daphne" were delightful.

Budden Morris, the Australian pianist, gave a successful recital at which he was honored by the presence of Princess Henry of Battenberg. His talents should carry him far; he has a clear firm touch and great artistic insight.

Whitney Mockridge gave the last of his second series of matinées in the Princess Galleries, in aid of the Star and Garter Fund, but these have proved so successful that there is every reason to hope they will soon be resumed. Evangeline Florence, Selma Valmonte, Mr. Mockridge and Thorpe Bates were the singers; Auriol Jones played piano solos delightfully and that clever young artist, Felix Salmond, brought his cello. Charles Hawtrey told stories and Mabel Russell and Gerald Du Maurier were associated in a clever little play by Neil Lyons, "A Bit of a Lad," which quite brought down the house.

Berthe Bert's Success

Mlle. Berthe Bert, the charming young French pianist, gave a welcome recital, also introducing herself to us as "arranger" of more than ordinary perception in an organ concerto of W. F. Bach's, which she has transcribed for the piano most cleverly. She played Chopin, César Franck, Granados and Debussy with her usual individuality and keen perception.

Constantin Strosesco gave a successful recital, singing songs ranging from de Lara to Lalo and Grieg and sounding in each the true meaning of words and music.

At the Brinsmead Galleries, Isador Epstein gave one of his monthly pupils' concerts. Annie Wagman played a Mozart Sonata with great spirit and appreciation and Sebastian Fenn played two pieces by Rachmaninoff delightfully. Margaret Williams sang some songs pleasantly.

The War Emergency Entertainments concert this week was specially interesting, for not only was there an excellent all-British program, but Edwin Evans gave an urgent address in favor of "Music for Entertainment," advising native composers to give more thought to the lighter forms of music, and calling upon schools of music to encourage them to do so. A fine new trio by W. J. Fenny was played for the first time and R. H. Matthew's Trio in D was played by the composer, John Sauniers (violin) and Arthur Williams (cello). Two highly pleasing songs by Frank Bridge, "Go Not, Happy Day" and "The Devon

Maid," were excellently sung by Pitt Chatham.

New Opera by Messenger

There is much talk of the projected new light opera which is to be written by M. Messenger to the story of "Monsieur Beaucaire," arranged by Frederick Lonsdale. As "Veronique" was Messenger's last effort in London it will be welcome.

Constance Drever is back in London, after a long stay in Paris, where she is a great favorite, and a long tour of the Colonies. No doubt the gifted soprano will soon be heard in the West End, but in the meantime she is producing a new one-act musical play by Roy Devereaux and J. C. de Chassaigne with music by Jean Noriguez, "Love and War," at the Chelsea Palace.

Lily Paikin, a little Manchester girl, not yet out of her teens, was chosen by Sir Thomas Beecham to sing at the Hallé Concert in that city and at once scored a great success. She sang the "Queen of the Night" music from the "Magic Flute" and another Mozart aria. She is a favorite pupil of Emma Nevada.

Mme. Amy Sherwin gave another pupils' concert at the Rehearsal Theater, where there was acting as well as singing and several pupils distinguished themselves—notably Jeanette Sherwin in a clever little comedy sketch.

"Dream of Gerontius" Sung

The "Dream of Gerontius," by Sir Edward Elgar, filled the Royal Albert Hall in every corner, when it was given on Saturday by the Royal Choral Society. Despite the toll that has been paid to the war, the male voices of the choir were well up to their usual form. The soloists were Muriel Foster, Gervase Elwes and Bertram Mills; that the first two are ideal and have made the parts of the Angel and Gerontius entirely their own we know, but Mr. Mills' fine singing of the Priest and the Angel of Agony was a revelation.

The last of the present season of Chappell Ballad Concerts in the Queen's Hall took place on Saturday and was well up to the standard of its precursors. The new songs were attractive—"The Hills of Clare," by Teresa del Riego, and "Love Goes Gathering Roses," by Hayden Wood—were well sung by Mme. Kirby Lunn and Louise Dale. The boy Solomon was the pianist and a newcomer in these concerts was Olga Haley, who quickly won all hearts. Our old friend Ben Davies received an ovation.

The last concert but one of the London String Quartet was a fine one, filled as it was by Albert Sammons, Edwin Virgo, H. Waldo Warner and C. Warwick Evans, three of whom were joined by Fanny Davies and Claude Hobday for Schubert's "Trout" Quintet. There was a repetition of their fine reading of the Debussy Quartet, and the novelty of the afternoon was Victor Benham's Quartet for Strings, a melodious and musicianly work.

Lenten music is well to the fore. Every Friday during this season Allegri's "Miserere" is being given in St. Paul's Cathedral. Rossini's "Stabat Mater" is sung at many Roman Catholic churches. The Communion at St. Paul's Cathedral is being sung to an arrangement of the Mass, "Aeterna Christi," by Palestrina,

and the "Stabat Mater Dolorosa," by Pergolesi, is being given at St. Johns, Wilton Road. "The Crucifixion" is being sung weekly at the Marylebone Parish Church.

HELEN THIMM.

Lambert Murphy Aids Choral Society in Plymouth, Mass.

PLYMOUTH, MASS., March 24.—The nineteenth concert of the Plymouth Choral Society, George Sawyer Dunham, conductor, was given recently when Coleridge-Taylor's cantata, "Hiawatha's Wedding Feast" was given, with Lambert Murphy, the tenor, as assisting soloist. In addition to the beautiful solo, "Onaway! Awake, Beloved!" in the cantata, Mr. Murphy was heard in miscellaneous English songs and Verdi's "Celeste Aida." Mr. Dunham accompanied Mr. Murphy in his songs, and Mrs. Fred A. Hall, pianist, served the chorus similarly. Mr. Murphy created a deep impression by his convincing and artistic performance, and the chorus, under Mr. Dunham's baton, gave a capital performance.

Royal Dadmun Commands Respect in His Galveston Concert

GALVESTON, TEX., March 20.—The appearance of Royal Dadmun, baritone, before the public of Galveston, on the evening of the 19th, gripped the attention of a large audience with the realization of the worth of a true artist. With his accompanist, Edith Hutchings, Mr. Dadmun found an audience widely enthusiastic. His deep mellow tones and unusually varied program won him deep respect. He was equally at home in such serious songs as "The Last Hour" by A. Walter Kramer, and in the merriment of his encore song, "Supposin'." The Girls' Musical Club, under whose auspices Mr. Dadmun appeared, hopes to have the pleasure of his re-appearance here soon.

V. D. E.

Harold Land, baritone, and Reed Miller, tenor, were soloists at a special Palm Sunday musical service at St. Thomas' Church, New York.

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Bureau of Musical America,
12, Nottingham Place,
London, W., March 11, 1917.

ECHO of the triumphant march of opera comes from all over the provinces. After a fortnight in Birmingham, playing to packed houses and promising to return in May, the Beecham company has wended its way to Edinburgh, where the "Girl of the Golden West" is being produced. The Carl Rosa company is in Glasgow, also doing phenomenally, especially with "Aida," and the O'Mara company is in Paisley. The Harrison-Frewin company seems to have taken root in Liverpool, where it opened at Christmas time and will remain until after Easter. This week it gave the first performance in England of Pirelli's "A Lovers' Quarrel." A result of a plebiscite resulting ten to one in favor of "Tannhäuser," the Harrison-Frewin company will produce that opera this week, with its chorus reinforced by that of the Philharmonic Society.

A new British Sonata in A Minor, for violin and piano, was the *chef d'oeuvre* of a really magnificent prize sonata recital given by Albert Sammons and William Murdock. It is by John Ireland, one of our best composers, and the present is certainly his best work. The other two sonatas were the Beethoven in A Major and the Brahms in A Major—a truly inspirational program.

London Symphony Concert

The London Symphony Orchestra, Hamilton Harty directing in the unavoidable absence of Mlinarsky, gave a happy program, which included Schubert, Glazounoff and Berlioz. Carrie Tubb sang the closing scene from "The Twilight of the Gods" with great finish and power and clear enunciation.

The Society of Women Musicians gave a pleasant little musicale at Leighton House, in which a fresh and attractive Trio, by Norman O'Neil, was well played



Mme. Jeanne Jouve, Soprano, Who Stands High in the Estimation of London Concert-goers

by Mrs. Norman O'Neil, Dorothy Walenn and Adelina Leon. Later each of these gifted artists played solos, while the beautiful voice of Caroline Hatchard was heard in songs by M. V. White, Liza Lehmann and Chaminade.

Two young violinists who have made successful debuts are Constance Izard and Rhoda Backhouse. Sybil Eaton gave the third of her recitals and strengthened the good opinions previously formed of her playing and personality.

A Russian Novelty

The concert of the New Queen's Hall Orchestra, under Sir Henry Wood, played for the first time Ostroglazov's "Illustration d'après l'Apocalypse," a gloomy and awe-inspiring work. The "Symphony Pathétique" of Tchaikovsky was splendidly played and a perfect performance of the Grieg Concerto was given by the eminent Belgian pianist, Arthur de Greef. Gervase Elwes sang.

The Royal Academy of Music is to be congratulated heartily on its Fortnightly Students' Chamber Concerts in Duke's Hall. Margery Crabtree has a beautiful contralto and Sidney M. Ellis a fine baritone and both should go far, while Evangeline Livens is a pianist of more than ordinary talent. She played some delightful pieces by Leo Livens, an ex-student.

The Royal College of Music also gave an interesting chamber concert and brought forward a new String Quartet in A Minor by Stanley Wilson, a student who shows marvelous promise. Gladys Peel and Etheldressa Freearde sang well and Thelma Dandridge gave 'cello and Hugh Ross organ solos, and there was a good performance of a Phantasy Trio by John Ireland.

Mme. Jouve's Success

Mme. Jeanne Jouve, a beautiful woman and a fine singer, is, if we be pardoned the expression, a step-American, for her father's second wife is the daughter of Dr. Frederick Merrill of New York. Mme. Jouve married just before the war came, her husband being an officer in the French Army and she has five brothers with the British forces. For the first two years of the war she remained in France, singing for the Red Cross, but then she was persuaded to come to England and has already made a name for herself in concert work, especially in Manchester and Glasgow. Her second London recital to-day is eagerly looked forward to. In it she will be assisted by Arthur de Greef.

Mme. Jouve is a coloratura singer and her operatic repertoire includes "Samson et Dalila," "Werther," "Aida," "Carmen," "Trovatore," "Favorita," "Orphée," "Hamlet," "La Gioconda," "Mignon," "Romeo and Juliet" and many more.

HELEN THIMM.

PIANO IMITATES PIANIST

"Scientific Comparison" Recital Given by Richard Buhlig

Professional musicians and concert-goers were treated to a distinctly unusual experience on Wednesday evening of last week, when at an invitation performance, styled a "scientific comparison" recital, given at the Biltmore, New York, the Knabe-Ampico Reproduction Piano repeated several numbers in the recital program offered in person by Richard Buhlig. Of each of the numbers so repeated Mr. Buhlig had made a record and it was these that were played at the close of his offerings.

Greta Torpadie, soprano, to accompaniments by Harry Gilbert, was the charming assisting soloist of the evening, while Louise Wagner sang "Life and Death" of Coleridge-Taylor, to an accompaniment by the Ampico, which had been recorded by Claire Rivers. The accompaniment record fulfilled its purpose with a high degree of exactness and surprising plasticity.

A Schubert-Brahms group, comprising the former's G Flat Major Impromptu, No. 3, and the latter's Rhapsody in E Flat Major, was Mr. Buhlig's initial offering, and in this he revealed his accustomed poetic insight, nicety of phrasing and finish of execution. The Brahms Rhapsody was the first of his numbers to be repeated by the Ampico.

The spirit as well as the letter of his playing was reflected in the reproduced performance, with its uncanny mockery of the soloist. The applause due an artist of distinction followed Mr. Buhlig's playing; the applause due an ultra-modern wonder of science followed its repetition by the instrument.

The recital was prefaced by a brief address of a technical nature by Charles Fuller Stoddard, the inventor of the reproducing principles embodied in the Ampico.

Two numbers from Mr. Buhlig's program were repeated by the Ampico, the Glinka arrangement of Balakireff's "The Lark" and the Valse Oubliée of Liszt. In each of these the reproducing instrument sustained the work of Mr. Buhlig with striking fidelity.

H. C. P.

Bauer and Casals Appear in Recitals at Pittsburgh

PITTSBURGH, Pa., March 26.—Harold Bauer, pianist, appeared in the third of the series of concerts given by the Pittsburgh Athletic Association and made a profound impression. The Art Society presented Pablo Casals, 'cellist, at the Carnegie Music Hall in the seventh of its season's concerts, but Susan Metcalfe, his wife, was unable to appear as planned, on account of illness, and the eminent 'cellist added several extra numbers to complete the program. The accompanist was Harry M. Gilbert, who gave Casals splendid support. E. C. S.

KELLEY IS "GUEST" LEADER IN COLUMBUS

Conducts Altschuler Forces— Surprise for Powell— Galli-Curci Appears

COLUMBUS, OHIO, April 2.—The Russian Symphony Orchestra, conducted by Modest Altschuler, with three soloists and a "guest" conductor, Edgar Stillman-Kelley, gave a concert Wednesday evening, under the auspices of the Browning Dramatic Society of Ohio State University, which gave the concert as a belated tercentenary of Shakespeare's death.

Edgar Stillman-Kelley conducted his "Defeat of Macbeth," making a profound impression and prefacing his work with a few remarks concerning the bard. The other orchestral numbers were the overtures from the "Midsummer Night's Dream," Mendelssohn, and "Romeo and Juliet," Tchaikowsky. Sadamae Dunihue, soprano, accompanied by Mildred Gardner, gave a pleasing account of herself in three Shakespeare songs.

The playing of John Powell was a delight in Liszt's "Hungarian Fantasia." He added his own "Banjo Picker" from the suite, "At the Fair." Cadman's "Thunderbird" Suite, heard here for the first time, was extremely interesting. Mr. Altschuler surprised John Powell by performing his "Banjo Picker" with the orchestra right after Mr. Powell had played it on the piano.

Galli-Curci sang in Memorial Hall last night before a capacity audience. Almost from the first song the audience was at her feet in abject admiration and wonder. Manuel Berenguer, flautist, and Homer Samuels, pianist, contributed to the success of the program. This closed the Quality Concerts for the season, Galli-Curci taking the place of Emmy Destinn.

The annual election of the Women's Music Club officers was held Tuesday. Mrs. Marple, second vice-president, retired from that office, retaining her chairmanship of the settlement work.

ELLA MAY SMITH.

JOHN BLAND TENOR MASTER OF CALVARY CHOIR VOICE PRODUCTION

STUDIO: 20 East 23d St., New York, Gramercy 328

Press Opinions of Calvary Choir with John Bland, Tenor and Choir Master, in New York Recitals, 1915 and 1916:

The Sun:
The Choir sang with good tone quality, good balance and excellence in phrasing and enunciation. Mr. Bland is himself a singer of taste and intelligence.

The Sun:
Mr. Bland presented a carefully arranged programme, which contained a list of songs good in variety and excellent in selection. He sang all of his songs with appreciation and was especially happy in the varying of mood and expression to suit the nature of the test. The applause thus shown was merited, and first of all for the fine taste and much poetic skill which commended the singer's work.

The Times:
The choir is uncommonly well trained and sings with great elasticity and precision, with a full and well balanced tone and a quality that is excellent. * * * The performance of this music was of beauty and richness deeply effective, with an uncommon clearness and perfection of phrasing.

The Press:
No one who heard Calvary Choir under the direction of John Bland could fail to appreciate his ability as a Choir Master. His disciples responded with unanimity to the conductor's directions. The result was a cappella singing, clear and transparent in tone, finely shaded dynamically and rhythmically precise.

The Mail:
Mr. Bland possesses a knowledge of artistic singing and taste in songs that would make any recital a pleasure to the listener. He showed a complete command of a programme far out of the ordinary.

The Mail:
A precedent was established for the English Churches in New York when the choir appeared in a cappella recital last evening. In the Russian ecclesiastical pieces Mr. Bland's choristers showed the excellent results of his training. They sang them in the naive spirit which the music demands, with good intonation and precision of attack, but without the exaggeration of style

which marred the recent interpretations of the Russian Choir itself. Christmas Carols by Gevaert and Barnby were also well sung. There is a quality in boys' voices peculiarly adapted to unaccompanied singing, and Mr. Bland has wisely allowed this natural beauty full sway, without attempting to artificialize the vocal technique of his pupils.

The World:
Such a recital is unusual upon the New York concert stage, but it was interesting and refreshing. The chaste and lofty music that was sung, all savoring of the church, fell like a benison upon ears attuned for months to music of a more hectic character. The voices of the boys and men blended beautifully. The precision and modulation of them were admirable.

The World:
His programme was from Handel to Sidney Homer and he showed a thorough comprehension of the songs he sang.

The Post:
The work of the choir aroused much enthusiasm. * * * One good quality of the work of the choir was the maintenance of pitch.

The Globe:
The preparation of such a programme was in itself a feat to command respect.

The Tribune:
The singing of the choir was marked by precision of attack, nuance and color of tone. * * * It was an exceedingly well trained body. * * * Mr. Bland himself sang a number of songs, and proved himself an artist of intelligence and taste.

Deutscher Herold:
Mr. Bland may be proud of his boy choir. It is unusually well trained. Especial praise is due the refinement and rare discretion which produces the effects. * * * The dynamic equipment is noteworthy; here we find no garish nuances, no bald striving after vacant effects. There was sureness of intonation and decision in the attacks.

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BALTIMORE APPLAUDS STOKOWSKI PROGRAM

Fond Welcome for Miss Garrison, Former Marylander, Who Is Symphony Soloist

BALTIMORE, March 24.—A concert of Russian music was admirably given by the Philadelphia Orchestra, Leopold Stokowski conductor, at the Lyric Theater on March 23. A feature of home interest on this occasion was the appearance of Mabel Garrison, a former Baltimorean, who has gained distinction as a soprano with the Metropolitan Opera. Miss Garrison's welcome was a real ovation.

John McCormack filled the Lyric to its capacity at his recital on March 19. Every song gave pleasure to the admiring throng, and numerous encores were added. Donald McBeath, violinist was the assisting soloist and Edwin Schneider supplied the accompanists.

Arthur Newstead, the English pianist of the Peabody Conservatory, gave the twentieth Peabody recital March 23. Mr. Newstead played with poetic insight and fine technical demand.

Esther Cutchin, a young Baltimore pianist, gave a recital in the Hotel Belvedere, which attracted many music lovers. Her work has distinction and shows technical facility.

The Music School Settlement, Lily Bartholomay superintendent, gave a concert at the Eastern High School March 22. There were numbers by the pupils of the

various departments, the elementary orchestra and the senior orchestra, the ensemble section, the rhythm class and the folk dancing class. Franz C. Bornschein conducted the orchestras, Elsie Feather and Esther Gottlieb had charge of the dancing classes. F. C. B.

MME. CULP CLOSES KANSAS CITY SERIES

Fritschy Course To Continue Next Season—Hear Russian Symphony and Others

KANSAS CITY, MO., March 15.—The closing concert of the series at the Hotel Muehlbach under the Fritschy management was given Thursday night. Mme. Julia Culp gave the recital, and both she and her incomparable accompanist, Coenraad v. Bos, were in fine form. They captivated the audience and had to give many encores. In the audience were Cecil Fanning, the baritone, and his pianist, H. B. Turpin. The ballroom series was a venture this year, but so successful did it prove that a series for next season has been announced.

Percy Grainger and Vernon Stiles gave a joint recital at the Schubert Theater last week. Vernon Stiles was welcomed by many of his old-time friends. He was accompanied by a local pianist, Mrs. J. H. Worley. Mr. Grainger played several of his own compositions, many of which evoked the heartiest applause. Mr. Grainger is as interesting a player as Kansas City has heard in a long time.

The election of officers of the Kansas City Music Teachers' Association resulted as follows: President, Charles H. Cease; vice-president, Geneve Lichtenwalter; secretaries, Harriet Robinson, Lucy Parrot; treasurer, Mary Egelston. The new officers elected by the Kansas City Musical Club are: President, Mrs. Cora Lyman; first vice-president, Mrs. Charles Bush; second vice-president, Mrs. Fred Shell.

The Russian Symphony, Modest Altshuler, conductor, under the local management of Myrtle Irene Mitchell, gave a concert at the Schubert Theater on Friday afternoon. The program was delightful, and all the patrons were highly pleased with the orchestra and the soloist, John Powell.

S. E. B.

Fine New Home for Music Students at Kansas State University

LAWRENCE, KAN., March 24.—Dean Harold L. Butler of the School of Fine Arts of the State University announces that the 1917 session of the State Legislature has appropriated \$225,000 for the erection of the new Administration Building and that as soon as it can be completed the School of Fine Arts will be housed therein. This will be the largest and finest building on the campus. In it the School of Fine Arts will have more than thirty class rooms and studios. In the basement there will be twenty practice rooms for the use of students. This will mean that the University of Kansas will have one of the finest schools of music and art in the country.

Power in Evolution of Musical Art

To the Editor of MUSICAL AMERICA:

Inclosed please find check for my subscription to MUSICAL AMERICA. I have enjoyed reading MUSICAL AMERICA for many years. I could not do without MUSICAL AMERICA. Any real and sensible musician cannot do without this musical journal, for it is a power and an indispensable factor in the progress and the evolution of musical art in America.

Yours very truly,

MATTHEW LUNDQUIST,
Director, Kane School of Music.
Kane, Pa., March 12, 1917.

FRIJSH AS AID TO PARKER'S ORCHESTRA

New Haven Players Close "Best Season"—Gideons Delight in Recital

NEW HAVEN, CONN., March 23.—The concert season in New Haven was formally brought to a close with the last concert by the New Haven Symphony Orchestra, Dr. Horatio Parker, conductor, on Tuesday afternoon in Woolsey Hall, with Povla Frijsh, soprano, as the soloist. There have been five concerts by the orchestra this season. The orchestra's performance on Tuesday was commendable in every way, ending the best series of concerts ever given since the formation of the New Haven Symphony, almost twenty-five years ago. Chadwick's dramatic Overture, "Melpomene," had never before been played by the orchestra so well. Haydn's Symphony in G Major was capably played, showing careful preparation. It was finely conducted by Dr. Parker. A "Swedish Rhapsody," by Alfén, was given a musicianly performance.

Povla Frijsh, as the soloist, was most convincing. Her well-chosen numbers were sung admirably. Especially delightful was her singing of the Duparc "L'Invitation au Voyage" and the dramatic "Hymne au Soleil." There were many recalls for the singer.

Next season there will be the usual five concerts, to be given on Wednesday evenings instead of Tuesday as heretofore.

A series of chamber concerts is to be given in the Sprague Memorial Building

(the new Yale School of Music) next season. Among the artists will be Albert Spalding, the Flonzaley Quartet, Percy Grainger, the Barrère Ensemble and Lucy Gates.

Henry and Constance Gideon, two sterling artists, who have appeared before in New Haven, gave another one of their intensely interesting recitals of folk songs in Lampson Lyceum, Yale University, recently, before a large and representative audience. We have never attended any recital of this kind that gave us greater pleasure. The applause that greeted each number vouched for the success the Gideons attained at this recital. The recital was under the auspices of the New Haven Hospital Social Service Department. A. T.

Cadman and Princess Tsianina Give Unique Program in Tacoma

TACOMA, WASH., March 15.—On Monday evening at the Tacoma Theater a capacity audience greeted Charles Wakefield Cadman, the gifted American composer and authority on Indian folk-song, who, with the Indian Princess Tsianina, gave one of the most delightful concerts scheduled for Tacoma this season. Mr. Cadman submitted a display of musical instruments of the ancient tribes, many of them loaned for the occasion from our own city's widely famed museum. The composer informally chatted with his audience on aboriginal melodies. The Indian Princess fitted into the stage settings charmingly. The audience, completely won by her picturesque beauty, was dazzled by her artistry. Princess Tsianina was encored repeatedly, giving one favorite of her hearers, "The Shadow," three times. She sang it as a final encore at the close of the program by request from the audience that packed the theater and refused to leave until it had been sung again. A. W. R.

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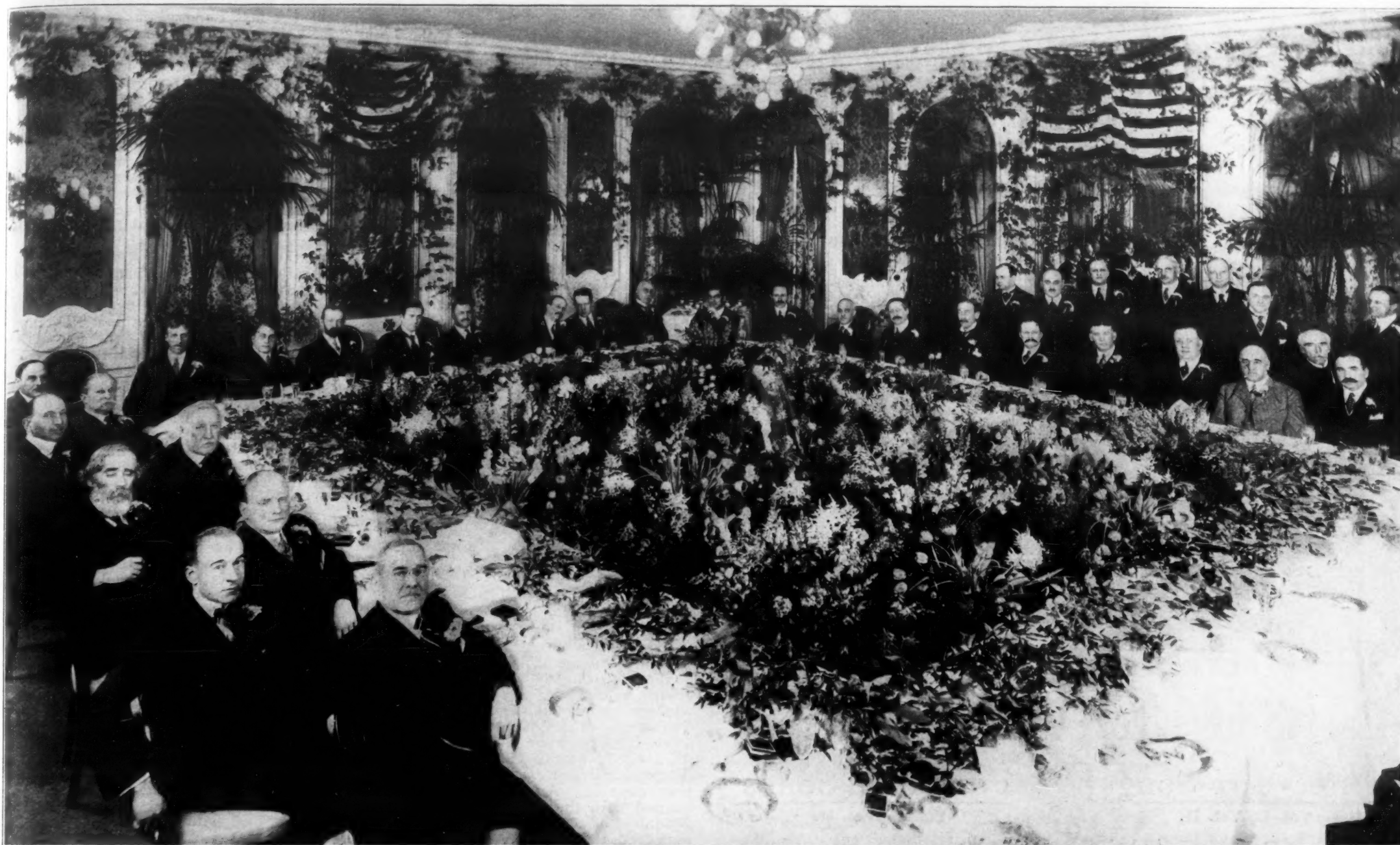
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Scene at Luncheon Given to Joseph Bonnet (Indicated by a Cross), the Distinguished French Organist, at the Waldorf-Astoria Hotel by Philip Berolzheimer



Photo by Matzene

LOUISE ARTHUR

Mezzo-Contralto

CHICAGO DEBUT

Florentine Room, Congress Hotel

Sunday Afternoon, April 15 at 3:00

Management: LORO GOOCH
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AN unusual tribute to a foreign musician visiting this country was paid to Joseph Bonnet, the eminent French organist, who is completing a two months' stay in the United States, when, on Wednesday of last week, some thirty-five business and professional men attended a farewell luncheon given in his honor at the Waldorf-Astoria Hotel.

Not more than five or six of these men were in any way actively identified with musical interests. They were manufacturers, merchants, lawyers, jurists or men in high political positions. The host was Philip Berolzheimer, an honorary member of the Alumni Association of the Guilman Organ School, of which Mr. Bonnet is vice-president.

Dr. William C. Carl, director of the school, and known throughout America as a concert organist, was the toastmaster, and in the course of his remarks he referred to M. Bonnet as the greatest organist in the world to-day. He expressed the hope that measures could be taken to extend M. Bonnet's leave of absence so that more persons in this country might enjoy the privilege of hearing him play.

Mr. Berolzheimer made a brief and eulogistic address in which he called attention to the great debt America owed to M. Bonnet's visit. Thomas Patten, the newly-appointed postmaster of New York City, said that during his stay in Washington as a Congressman, he had missed the opportunities to hear as much music as he had desired and that lately, having returned to New York he welcomed the privilege of hearing the New York Symphony Orchestra, with Bauer, Casals and Kreisler on one program.

"That seemed to me to be the last word in musical expression," said Mr. Patten, "but last Sunday I had a still greater musical surprise, for I heard Joseph Bonnet's organ recital. In his playing I found the arts of Bauer, Casals and Kreisler. It was a revelation to me."

Other speakers were Prof. William R. Shepherd of Columbia University, and the Rev. Dr. Howard Duffield. Other prominent guests were A. J. Johnson, president of the Rock Island Railroad; Warren W. Foster, ex-Judge Court of General Sessions of New York State; J. F. Fisher, Judge United States Board General Appraisers; S. B. Cooper, Judge United States Board of General Appraisers; L. L. Norton, Treasury Depart-

ment, Washington, D. C.; Dr. H. M. Leipziger, Board of Education, New York; D. J. Riordan, Member of Congress; E. S. Steinman; Emil Berolzheimer, President of the Eagle Pencil Co., and Clement R. Gale and Warren R. Hedden, professors at the Guilman Organ School.

MISS ABBOTT ON TOUR

Gifted Contralto Has Many Concert Engagements for This Month

Margaret Abbott, the young contralto, who has lately come into prominence through her concert appearances, left New York on March 28 for a tour in the West. On April 1 she began a week's engagement at Lindsborg, Kan., appearing as soloist in the festival performance of "The Messiah." On the 4th she was the soloist with the Bethany Orchestra and on the afternoon of the 6th she was scheduled to give a joint song recital with Henry Weldon. Two more "Messiah" performances complete her week at the festival, after which she returns to New York for a musicale at the home of Mrs. Willard D. Straight.

For April 19 Miss Abbott is engaged to sing the contralto rôle in Coleridge-Taylor's "Tale of Old Japan" at Gloversville, N. Y., and on April 25 she has an appearance at the Paterson festival, followed two days later by a private musicale in New York.

NOBLE DIRECTS DVORAK WORK

"Stabat Mater" Impressively Given by St. Thomas Chorus

Dvorak's "Stabat Mater" was presented by the Festival Chorus of St. Thomas' Church, New York, on Wednesday evening, March 26, before an immense audience, under the direction of T. Tertius Noble, conductor. The soloists, Louise MacMahon, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Harold Land, basso, were notably excellent.

The work was directed with austere dignity; in fact, less severity and a quickening of the tempo here and there would have given the needed variety. Nor would the performance have suffered by the liberal wielding of a discreet blue pencil. Conductor Noble's authority over his large chorus of men, women and boys and orchestral forces was complete. The diction of the singers was uniformly clear. Daniel R. Philippi, organist, was the musicianly accompanist.

A. H.

AEOLIAN HALL
SATURDAY EVENING, APRIL 14

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STERNBERG PLAYS AMERICANS' MUSIC

Exploits Native Composers in
Philadelphia—Chorus Aids
Folk Music Talk

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, April 2, 1917.

AN "Afternoon with American Composers," given by Constantine Von Sternberg, pianist, and Donald Redding, baritone, under the auspices of the Philadelphia Music Club, in the Aldine Hotel Tuesday proved most entertaining. Mr. Von Sternberg played a number of American compositions in his interesting style.

Giovanni Cianciarulo, an Italian violinist, made his Philadelphia debut in Witherspoon Hall Monday evening. His unusual program included three concertos, the Vieuxtemps in F Sharp Minor, Brahms' D Major, Paganini in B Minor, and a Tarantella of his own composition. Mr. Cianciarulo gave evidence of careful and painstaking study. Virginia Snyder was the excellent accompanist.

Ethel Altemus, pianist, and Arthur Hadley, cellist, appeared in joint recital Wednesday evening in the same auditorium. Both Miss Altemus and Mr. Hadley won enthusiastic applause through their masterful performance. Clifford Vaughan assisted efficiently at the piano.

Mrs. Charles C. Collins gave one of the most interesting lectures in the series of

illustrated musical talks Thursday afternoon in Witherspoon Hall. Her subject was "Folk Music." Her remarks were splendidly illustrated by the chorus of the Matinée Musical Club under the authoritative direction of Helen Pulaski Innes. Further assistance was given by such well-known soloists as Edna Florence Smith and Ethel Neithammer, sopranos; Marie Loughney, mezzo-soprano; Mary Miller Mount, pianist, and Helen Boothroyd, accompanist.

Another pleasing recital was that of Viola Fenton Bidlack, soprano; Florence Haenle, violinist, and Horace Hood, baritone, in the Orpheus Club rooms Wednesday evening under the auspices of the Cantavos Chorus. Ellen Moore Wessels and Mrs. Horace Hood were the able accompanists.

M. B. SWAAB.

Spalding and Ganz Appear in Inspiring Recital in San José

SAN JOSÉ, CAL., March 25.—The largest audience of the season greeted Rudolph Ganz and Albert Spalding at the Pacific Conservatory of Music Tuesday evening under the auspices of the Pacific Musical Association. The artists received an overwhelming ovation. André Benoist accompanied Mr. Spalding and proved himself an accompanist par excellence. Mr. Ganz made many new friends last week by his wonderfully dramatic performance of Grieg's Ballade in G Minor.

M. M. F.

Claudia Muzio to Sing in Detroit

The Central Concert Company of Detroit has secured through her managers, Haensel & Jones, the artistic services of Claudia Muzio for her first concert appearance in Detroit on Oct. 16, 1917.

BERLIOZ'S REQUIEM SUNG FOR FALLEN

War's Dead Honored in Concert
at Hippodrome—Scranton
Chorus Sings Well

Described as a memorial tribute "to the fallen of all the belligerent nations," a performance of Berlioz's Requiem was given at the New York Hippodrome last Sunday evening. The Scranton Oratorio Society, aggregating 300, was imported from Pennsylvania to sing it and an orchestra of 150, including various past and present Philharmonic members, discharged the onerous instrumental duties. Edgar Varese, a rather young French composer of futurist proclivities, conducted and Lambert Murphy administered the tenor solo in the "Sanctus." John T. Watkins, director of the Scranton songsters, was duly in evidence. The large audience became sometimes very enthusiastic.

Whether a dearth of local choral talent or other considerations brought about the selection of the Scrantonians does not greatly matter. They form an organization in which their community may well take pride. In a contest with choral bodies from a number of large cities not so long ago they were victorious. Their proficiency is probably due in very large measure to the percentage of Welsh-born or descended among them. The male sections are capable of an excellent body and quality of tone and the women accomplish some very praiseworthy things, while a good balance prevails in the chorus as a whole and abundant evidence is given of good training and spirited initiative. To be sure, they did not realize on Sunday evening all of which they appear capable. An obvious lack of rehearsal with the orchestra resulted in a good deal of confusion and some wanderings from the key. Mr. Varese conducted with little authority, insight or inspiration and things were several times at sixes or sevens.

Excepting for a presentation at a recent Paterson festival, the Berlioz Requiem has not been heard in this country in many years. Leopold Damrosch used occasionally to do it and Theodore Thomas gave a memorable performance at the World's Fair in Chicago. If it were a greater work than it is, its hearings would probably still be few because of its vast instrumental requisitions. Indeed, its chief claim to historical notoriety lies in its employment of four brass bands, each of sixteen trombones, trumpets and tubas to reinforce an already greatly augmented orchestra (including eight pairs of kettledrums) in the "Tuba Mirum" and several other numbers. But no corresponding munificence of inspiration atones for its practical difficulties. Here are vast ambitions unsupported by creative capacity. More almost than any of Berlioz's other works, the "Requiem" attests the sterility of his musical thought, his barrenness of creative imagination, his singular insensibility to beauty, his coldness of heart. Heine was reminded by this music of "primeval monsters and fabulous empires." It is perversely unlovely, obstinately unsympathetic or helplessly dull. The ear-splitting din of episodes like the "Tuba Mirum" exerts a purely physical impression and an extraordinarily disagreeable one, at that. What should furnish the emotional stim-

ulus here, the musical kernel of the passage, is a mere trite fanfare. If the sixteen tympani seemed mild in their reverberations the acoustics of the Hippodrome which prevent concentration of musical sound may be held accountable. But it might also be urged that the orchestra last Sunday was not altogether well balanced in its makeup.

The much-vaunted orchestration of Berlioz naturally loses much of significance to those reared on latter-day luxuriance of scoring, and save in such cases as that of the brass bands and multiplied tympani or in the employment of the lowest notes of the trombones (in the "Agnus Dei") the modern listener hears little that of itself arrests his attention. This is due not only to the poverty of the ideas which Berlioz orchestrated and in large part to his indifference to such devices as subdivision and other fanciful treatment of the strings, but to the comparative want of polyphonic movement. His contrapuntal reticence is the source of much monotony and it manifests itself strongly in a work like the "Requiem." Only in the "Sanctus"—the one lyrical oasis—does Berlioz, driven to it by tradition and the practical necessities of the situation, force himself to a fugue. Cherubini once said that Berlioz "did not like fugues because fugues did not like him." Certainly he side-stepped them whenever possible. And the avoidance of free part-writing makes much of the choral work tiresome and ineffectual.

The audience, naturally enough, excited itself chiefly over the noisy episodes. Mr. Murphy sang the solo in the "Sanctus" beautifully, except for a few troublesome high tones, and with thorough understanding. He was warmly applauded after this number. So was the chorus, which deserved to be, and the orchestra, which did not.

H. F. P.

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NOTABLE PERFORMANCE OF BACH PASSION MUSIC IN PHILADELPHIA

Mr. Stokowski Conducts an Artistic Presentation with Large Chorus and a Quartet of Soloists—Prominent Musicians in the Audience

By H. T. CRAVEN

PHILADELPHIA, April 2.—The restless artistic soul of Leopold Stokowski is constantly seeking expression through media, which by their very difficulties tempt and lure. Last season the Philadelphia Orchestra conductor challenged national attention by producing the huge Mahler choral symphony—a work bristling with technical obstacles and with phases of musical modernity provocative of much discussion.

The status of the Bach St. Matthew Passion, of which Mr. Stokowski gave three performances at the Academy of Music last week, is altogether another matter. There can be no argument on the artistic position of the score of this ancient choral work. It serenely wears the mantle of established classicism. There may be, and are, individual tastes to which this Passion music, in its dignified severity, may not appeal. But its rôle in the field of music can no more be questioned than that of the Parthenon in architecture or "Hamlet" in the drama.

Mr. Stokowski's boldness this time lay, therefore, not so much in his indorsement of a given composition as in his ambition to make the interpretation worthy of the material and in his further and larger aim to set a precedent for annual Bach festivals in this city during the Lenten season. In other words he is seeking to link Philadelphia with Bethlehem, Pa., as a recognized Bach center.

In all these desires there is no taint of the sensational and it is hence especially gratifying to admirers of choral works that the music-loving public has turned out to honor Bach as enthusiastically as though he were one of the startling composers of the moment. There was a brilliant and reverent attendance at all three presentations. Dr. J. Fred Wolfe, the moving spirit of the Bethlehem festivals, was present for the entire series.

Other auditors at the opening public performance were Mr. and Mrs. Ossip Gabrilowitsch, Mme. Julia Culp, Mr. and Mrs. Artur Bodanzky, Mme. Yolanda Mero, and Mr. and Mrs. Arthur Whiting. Although Mr. Waldo of the *Public Ledger* objected—and rather justly—to certain weaknesses of the choral work, especially singling out the tenors for blame, the net value of the performance was exceedingly high. Mr. Stokowski led superbly, in a spirit of the deepest reverence, informed by authority and erudition. It was, indeed, the prevailing impression that Philadelphia, by this admirable perform-



Photo by Bell and Fischer, Philadelphia

A Section of the Musical Forces That Gave Bach's Passion Music in Philadelphia Last Week. Mr. Stokowski Conducted the Orchestra and Chorus, Which Is an Auxiliary of the Symphony Forces and Was Augmented by Choirs from the Normal and Girls' High Schools. The Soloists Were (1) Reinald Werrenrath, (2) Margaret Keyes, (3) Herbert Witherspoon, (4) Florence Hinkle, (5) Morgan Kingston and (6) Leopold Stokowski, Conductor

ance of the St. Matthew Passion, had passed a significant milestone in its musical history.

The present writer must confess in humility and even shame that he would rather have heard one of Mr. Stokowski's usually well selected symphony programs than the Passion Music. This confession must not be taken to mean a reflection on anything so far beyond the sting of criticism as the work of John Sebastian Bach. But it does imply a preference for certain art forms over others, and an apparently unconquerable distaste for what may be broadly termed oratorio. This naturally includes also the acknowledged masterpieces of Handel, and other creators in the same field.

Genuine ecclesiastical surroundings perforce blunt the edge of this antipathy, but when music, whose essential is

wholly sacred, is produced in opera house or theater and thus invites comparison with outspoken lyric-dramatic efforts or with purely instrumental offerings, the curious paradoxes of religious chorals are often uncomfortably manifest. It cannot be denied that oratorio is neither exclusively music, nor drama, nor music drama.

Henrici's arrangement of the Gospel, the basis of the St. Matthew Passion, describes a world drama. Furthermore, the soloists are accorded actual rôles. Yet the performance of these parts is entirely static. If it be argued that the complaint that a staged "passion play" is not presented indicates pitiful lack of imagination, there is rebuttal in hinting that it is perfectly easy to read the meaning of a fine symphonic poem. And that is because the individual fancy is not distracted by the human element—

by personages that at the same time present a character and yet refuse to act it. It is the strange mixture of purposes that baffles. Naturally the oratorio style mainly has been the product of a time which felt the great drama of the Scriptures and was yet fearful of seeming to encroach on the alleged wickedness of the stage.

The above reflections are, of course, purely personal, but the fact that choral music of the oratorio school has frequently its particular and well-defined clientele seems to prove that it lacks universality. Oratorio is for that staunch group that likes it and is sufficient always to support it. Perhaps this chronicler would seem less heretical on this theme did more persons follow the example in speaking their own minds of a particular prominent member of the Philadelphia Orchestra's executive committee. Asked for his opinion last Thursday night in the Academy lobby, this shameless individual replied, "I suppose they have to do this sort of thing, and of course it's very fine."

It is just because it was on the whole "very fine" as an art achievement and because an ancient score of immortal attributes received the most respectful consideration that the Bach festival meant so much to Philadelphia. When an orchestra and a leader of it like Mr. Stokowski can triumphantly exploit the modern Mahler one year and then turn to the antipodes of Bach, the feat reveals a virtuosity and resourcefulness that admits of no debate.

The excellent soloists for the occasion were Florence Hinkle, soprano; Margaret Keyes, contralto; Morgan Kingston, tenor; Reinald Werrenrath, baritone; and Herbert Witherspoon, bass. The vocal contributions were made by the orchestra's own well drilled chorus and choirs from the Normal and Girls' High Schools. William Silvano Thunder presided at the organ and Hedda van den Beemt over the quaint, delectable-sounding harpsichord. The suggestion has been made in some quarters that Bach festivals would be more interesting were English texts used. That's a tip worth thinking over for next year.

The season's second concert of the Schumann Club of New York, Percy Rector Stephens, director, will take place on the evening of April 16 at the Waldorf-Astoria. Lucy Gates will be the soloist.

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Chicago Recital, Oct. 3, 1916.

Felix Borowski in the Chicago Herald, Oct. 4, 1916:

"There are singers of greater fame who are less skillful than she proved herself to be. The debutante disclosed a voice of contralto rather than of mezzo-soprano quality, but it is a voice that has been given richness of color by nature and careful cultivation by art."

As soloist with Minneapolis Symphony Orchestra in Minneapolis, Oct. 22, 1916.

Dr. Victor Nilsson in the Minneapolis Journal, Oct. 23, 1916:

"The singer once more displayed a voice of wealth and power. Heard the day after Mme. Homer's singing in St. Paul, it was remarkable how well the voice of the younger singer could stand the comparison, there even being a distinct resemblance between the two instruments."

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Weeks' Work

ST. LOUIS, March 27.—The expense of fostering "Made-in-America" music was fully demonstrated to-day by the statement of the certified public accountants employed by H. W. Eddy, chairman of the Board of Guarantors of the opera "Louis XIV," which has just been made public. It discloses the fact that ten artists of national renown were engaged and were actually in St. Louis for a period of two weeks for a compensation of \$6,244.35, which sum included their railroad fares, being an average of \$624.43 each for two weeks' service. The salary and railroad fare of the stage manager amounted to \$645. Costumes were secured in St. Louis for \$450. Stage hands and scenery represented an expenditure of \$723.73.

In contrast to the small cost of the artists, there appears an item of \$2,813 paid for fifty-two orchestral musicians for the four performances. Librettos of the opera were gratuitously distributed, and this item cost the management \$65.44 over and above the sum received for advertising therein. The opera was well advertised through the medium of the press and bill posting, for which the statement shows an expense of \$1,458.38. This expense was nearly doubled owing to the fact of a double postponement of the premiere.

The rental of the Odeon and rehearsal room amounted to \$797. Items such as accompanists, prompter, postage, telephone and telegrams, printing and stenographer, interest at bank and miscellaneous expenses amounted to \$794.99. The above items show a total expense of \$13,991.89 as the cost of the production, or \$3,497.97 for each performance.

This sum also includes \$1,250 paid to Florencio Constantino, for which there is now a suit pending in the Circuit Court, which suit was instituted by the com-

poser, Homer Moore, and which is set for the April term of court.

Practically all tickets which were sold were for the premiere of the opera, thus leaving three performances for which the public was given tickets free, owing to the effect of Constantino's disappointing performance on the opening night. As it is, there is a deficit of \$10,729, or at the ratio of 76.63% for each guarantor on each \$1,000 subscribed, which, of course, includes the sum paid to Mr. Constantino and on which there is a possibility (though it be very slight) of recovery. The sale of tickets yielded \$3,062.50.

H. W. C.

3000 NEW YORKERS GREET PADEREWSKI

Polish Master Gives Recital in
Carnegie Hall Before Record
Audience

PADEREWSKI, recital; Saturday afternoon,
Carnegie Hall. The program:

Variations and Fugue on a Theme by
Handel, Brahms; Sonata, E Flat Major, Op.
27, Beethoven; Carnival, Schumann; F Minor
Ballade, Two Mazurkas, B Flat Minor,
Chopin.

After listening to the orations of some critics one always experiences a feeling of relief to rediscover that Paderewski is not the waning figure that his detractors describe. Paderewski remains the first pianist, despite his occasional lapses, despite his frequent exhibitions of unrestrained Jovian might. His lapses only serve to remind us that his feet are of clay; his exhibition of power is only an expression of his theory that the piano is a relatively undeveloped instrument, too puny for his necromantic powers.

The audience of 3000 persons listened very respectfully to the Brahms variations and fugue; it would be too much to say that they all listened interestedly to this diversion of the great contrapuntist. The Beethoven Sonata was delivered with exalted poise and restraint, in a hundred colors. The "Carnaval" was the familiar imposing performance. Paderewski's Chopin needs no comment; there was the remarkable use of the *tempo rubato*, the human tone, the whispers, the cracks of thunder. The program was somewhat changed. The B Minor Scherzo, a Nocturne, Liszt's Eighth Rhapsody and other numbers were added, not including the numerous encores.

A. H.

COMFORT-BAUER MUSICALE

Works of Two Composers Given in
Minna Kaufmann's Studio

Vocal compositions by Angelina Comfort and Marion Bauer comprised the program at the musicale given by Mme. Minna Kaufmann, the well-known New York voice teacher, in her Carnegie Hall studio on Sunday afternoon, March 25. A group of Miss Comfort's songs for baritone, sung by Mr. Madden, opened the musicale. These were entitled, respectively, "The Rule of Three," "Oriental Love Song" and "Song of the Sea." They were followed by the same composer's "The Mother's Lullaby" and "The Beauty Rose," which were interpreted by Augusta Tyler, soprano.

Six groups by Marion Bauer enlisted the solo services of Mrs. Delphine Marsh, contralto; Luther Mott, baritone, and Elsa Alves, soprano. Such favorite compositions by Miss Bauer as "The Linnet Is Tuning Her Lute," "The Red Man's Requiem," "Phyllis," "A Little Lane," "Only of Thee and Me," "Orientale," "Star Trysts" and "Youth Comes Dancing" were included. The soloists displayed excellent vocal qualifications. Miss Comfort presided at the piano during the presentation of her songs; Miss Bauer acted in a similar capacity while her numbers were sung. A good sized audience manifested its pleasure by applauding spiritedly.

Community Singing Gains Secure Foot-
hold in Parkersburg, W. Va.

PARKERSBURG, W. VA., March 29.—Despite several counter attractions the second "community sing" was attended by a large gathering. With inspiring verve and enthusiasm the people sang "America," "My Old Kentucky Home," "Auld Lang Syne" and other favorites. The fervor with which these songs were sung proved with what a degree of enthusiasm the people are embracing the community music idea. Elliott Harvey directed with much spirit.

FRANCES INGRAM IN CHICAGO RECITAL

Contralto Delights Hearers—
Symphony Concerts—Program
of Music by Chicagoans

Bureau of Musical America,
Railway Exchange Building,
Chicago, March 31, 1917.

FRANCES INGRAM, contralto, was a delight in her recital Wednesday morning in the Ziegfeld Theater. She is well known to Chicago through her interpretations of contralto rôles with the Chicago Opera Association, but as a recitalist she is new to this city. She had barely recovered from a slight attack of laryngitis, but her singing disclosed no hint of illness. Her voice was warm and lovely, and she sang with a feeling that made me wish more concert singers would spend a few seasons in opera, if thereby they could learn to express the full dramatic import of the songs, as Frances Ingram does. Hugo Wolf's "Die Zigeunerin" was given charmingly, deliciously, and Lemaire's "Vous Dansez, Marquise" was so excellently sung that the contralto had to repeat it. Miss Ingram excited her hearers with her powerful interpretation of "The Victor," a ballad by Kaun. Fault might with justice be found with her pronunciation of French, but one could easily forgive much more in the joy of listening to such singing.

The wedding march and variations from Goldmark's "A Country Wedding" Symphony were presented to the patrons of the ninth popular concert of the Chicago Symphony Orchestra Thursday night, and the performance was so vigorously applauded that the serenade movement from the same symphony was added as an extra. Frederick Stock is an admirable program-maker, mixing substantial and light music in just the right proportions. I have remarked before in these columns on the high type of music played at the popular concerts and the splendid reception it receives. Another sold-out house is assured for the tenth and last concert of the series, in which Beethoven's Fifth Symphony will be the chief matter.

Thursday night Grétry's ballet suite, reminiscent of stately ladies and bepowdered courtiers, the three familiar dances from German's "Henry VIII" music, and the Bacchanale from "Tannhäuser" were enthusiastically received, as well as lighter numbers such as Keller's "Valse Caprice." The orchestra was obliged to repeat Saint-Saëns' prelude to "The Deluge," in which Harry Weisbach played the violin obligato with remarkable sweetness of tone.

Music by Chicago Composers

Manuscript compositions by Chicagoans were played and sung Tuesday evening for the Chicago Artists' Association. The composers represented were Edith Lobdell, Rowland Leach, Lotta W. Poritz, Mabel Lee, Carl Beecher, Beatrice McGowan Scott, Herbert Hyde, William Lester and Leo Sowerby. "Morning Mood," a violin piece by Beatrice McGowan Scott, ought to be published, for it is happy and melodic; and "Invocation," by the same composer, is also melodically beautiful, although reminiscent of other compositions. Both numbers were played by Wally Heymar with sweet, singing tone. Leo Sowerby's "Suite for Violin and Piano," soon to be published, was played by Leon Sametini and the composer. Mr. Sametini did not play this difficult suite in his usual fine form, for he often strayed from pitch. The composition is interesting, as is also the nomenclature used by the composer, who writes *gavot*, *rigadoon*, *saraband* and *jig* for the customary *gavotte*, *rigadon*, *sarabande* and *gigue*. Several songs by William Lester, well interpreted by Margaret Lester; a violin "Impromptu" by Herbert Hyde; and a "Caprice" for piano, by Rowland Leach, seemed to possess sufficient interest to justify their publication.

Viola Cole, pianist, and Paulo Gruppe, cellist, played a joint recital of modern music in the Orchestra Hall foyer Monday night. This recital was not up to the standard of the classical program given by the same artists two weeks ago. Especially is this true of Miss Cole's playing, which in the earlier concert was poetic and fanciful. Her interpretation of the César Franck Prelude, Air and Finale lacked originality and her fingers failed to strike the keys correctly; and in Noble Kreider's "Sword-storms, Giddy

with Slaughter," she forgot parts of the score and repeated passages. This criticism applies only to this one recital, for I have heard Miss Cole play delightfully. Mr. Gruppe, who played with lovely warm tone in simple melodic pieces such as Hure's "Air," was not good in the more difficult pieces. In Lalo's Intermezzo, Introduction and Finale, from the Concerto, for violoncello, in D Minor, his tone seemed full of grit and entirely lacked the sweetness with which he played the easier numbers.

Three-Day Festival

The Lewis Institute Chorus, George L. Tenney, director, and the United Choirs of the New First Congregational Church, Collins Brock, director, joined in a music festival on Tuesday, Thursday and Friday evenings of last week. A. Goring-Thomas's "The Swan and the Skylark" and Whitely's "Hiawatha's Childhood" were two of the works sung. The latter was given by the children's choirs of the New First Congregational Church, with Princess Watahwaso, soprano, as soloist.

Carl D. Kinsey, manager of the Chicago Musical College, reports that the addition of Mme. Teresa Carreño and Oscar Saenger to the summer faculty of the college has brought a flood of congratulatory letters. Mme. Carreño, who heretofore has given only private lessons to a limited number of pupils, will take up her work with the college on June 25, giving advanced piano lessons. Oscar Saenger will give advanced instruction in voice culture.

Fifteen thousand dollars' worth of tickets already has been sold for the ninth North Shore Music Festival in May, and fifty-two of the fifty-four boxes have been sold for the series of five concerts. The Minneapolis Symphony Orchestra and noted soloists will participate in the festival.

Dr. William Carver Williams, concert singer and instructor in vocal music, has been elected the new head of the Cosmopolitan School of Music and Dramatic Art. He has been a member of the faculty for many years. Mrs. Bracken, the present head of the school, will devote her time to private teaching.

The Chicago Band, William Weil, conductor, on Monday will inaugurate a springtime series of free concerts in the public schools. It is expected that 30,000 school children will attend the six concerts.

Charles E. Gallagher, bass, will go on tour with the St. Louis Symphony Orchestra April 2. Mr. Gallagher recently sang *Lothario* in "Mignon," in Lincoln, Neb., and earned the praise of the local critics.

John Rankl, bass-baritone, who sang in Haydn's oratorio, "The Creation," for the De Pere-Green Bay Choral Society in January at Green Bay, Wis., has been re-engaged to sing this year in "The Seasons." Mr. Rankl recently sang in the quintet from "Lohengrin," in costume, at the Hotel La Salle, Chicago. Two weeks ago he sang in "Elijah" at Winnetka, Ill.; and he recently sang in "The Messiah" at South Bend, Ind., and at Lawrence University, Appleton, Wis.

Charles W. Clark, baritone, accompanied by Edgar A. Nelson, both of Bush Conservatory, sang a group of songs March 22 at the dinner of the Chicago Rotary Club in the Hotel La Salle. Both he and Mr. Nelson were elected honorary members of the Rotary Club, this being the first time that this organization of business men has admitted musicians to honorary membership.

A newcomer in musical circles here is Simon Breyn, a young pianist who has come from the East, where he met with success in New York and Philadelphia. He obtained his musical education abroad. In Berlin he was under the instruction of Francis Hendriks, for many years assistant to Leopold Godowsky, and with Carl Friedberg and Ernest Hutcheson. He has appeared with Innes, the bandmaster, in several of his concerts, where his audiences sometimes numbered as many as 15,000. His repertory includes the standard works for the piano, as well as the concertos. Mr. Breyn has just finished a tour with the Chicago Light Opera Company through the central States.

Theodora Sturkow-Ryder, pianist, has been engaged as a soloist on the program of the Big American Festival to be held in Lockport, N. Y., next autumn. She will play a group of her own compositions.

Mme. Rosa Olitzka, contralto, has left Chicago for a concert tour of the South. Among other dates, she has been engaged by the University of Arkansas for a song recital at Fayetteville, Ark.

A two-piano recital of works by French composers was played in the Sherwood Music School Friday night by Edna Irene Rolloson and Meta Louise Kummer, pupils of Georgia Kober.

FARNSWORTH WRIGHT.

MERLE ALCOCK Contralto



Soloist

New York Symphony, Denver,
Colo., May 6, 1917.

Kansas City Festival, May 4, 1917.

Spartanburg Festival, Delilah and
Martha, May 16-17, 1917.

Orpheus Club, Newark, N. J., April
12, 1917.

Emporia, Kansas, Festival, May 9,
1917.

Wichita Festival, May 10, 1917.

Ames, Iowa, May 12, 1917.

Bowling Green, Ohio, May 14, 1917.

Asheville, S. C., May 19, 1917.

Huntington, W. Va., May 21-22,
1917.

HAENSEL & JONES, N. Y.

NAME WINNERS IN COMPOSERS' CONTEST

Federation Prizes Go to Ward, Lyford, Webster, Gaul, Edith Lobdell and Fay Foster

BIRMINGHAM, ALA., April 2.—The list of composers winning the prizes in the Federation contest has been announced, as follows:

In Class 1, which calls for a work written for string quartet, the prize of \$300 was won by Frank E. Ward of Columbia University. Mr. Ward is a pupil of Will C. MacFarlane and afterward of Edward MacDowell, and Professor Rubner of Columbia University. In 1902 he was appointed Mosenthal Fellow at Columbia for composition by Edward MacDowell. The same fall he was appointed organist of the University. His subjects at Columbia are now harmony and counterpoint. Mr. Ward is organist at the Church of the Holy Trinity and Temple Israel of Harlem, New York. The Zoellner String Quartet will play the prize quartet at the approaching biennial convention here.

In Class 2, Concerto for Piano, the prize of \$300 was won by Ralph A. Lyford, director of the School of Opera of the Cincinnati Conservatory of Music.

Myra Reed, an artist student of the Conservatory, will play the concerto with orchestra at the biennial under the direction of the composer. Mr. Lyford has conducted opera with the Boston Grand Opera Company and is a graduate of the New England Conservatory.

Class 4 is a sonata for violin and piano, and it was won by Harold Webster of Los Angeles, Cal., who is the son of an honorary vice-president of the Federation.

Class 5, organ solo, was awarded to Harvey B. Gaul, organist of the Calvary Episcopal Church of Pittsburgh. The prize of \$150, given as a memorial to Helen Wheeler Blatchford by the Musicians' Club of Chicago. This will probably be played by Mrs. Middelschulte of Chicago, wife of the noted organist, William Middelschulte.

Class 6 is the song contest, and the prize of \$100 was won by Edith Lobdell of Chicago, member of the Musicians' Club, formerly the Amateur Musical Club of Chicago. The title of the song is "The Hedge Rose Opens."

Class 7, women's chorus, with a prize of \$100, was won by Fay Foster, the song composer of New York. Her work, "In the Carpenter's Shop," will be sung by the combined chorus of the Music Study Club and the Treble Clef Club of this city.

heard his program of songs in English, special favorites being "Boots" and "Deep River." There was added interest in the concert, owing to the fact that Mr. Hemus is a former Topeka resident and many of his hearers remembered him as a choir boy in the Guild Hall choir, many years ago. In those days he was telegraph boy for one of the daily papers, and during this visit he revisited the scenes of his early efforts.

ARTIST MONOGRAPH NOVEL PUBLICITY FOR JACQUES URLUS



Jacques Urlus, the Noted Wagnerian Tenor of the Metropolitan Opera

A new departure in publicity for artists has been inaugurated by the well known biographer, Otto Spengler. It is a series of artists' monographs, as he styles the character studies of notables. The artist monograph devoted to Jacques Urlus is an addition to the list. Mr. Urlus is about to enter the concert field, and the book contains data concerning his life, criticisms of the famous tenor's past performances, etc. It may be had free of charge by writing to the publisher, Otto Spengler, 352 Third Avenue, New York City.

OFFER MUSIC BY MR. HUSS

American Composer's Works Presented in Mme. Buckhout's Series

Henry Holden Huss, the distinguished composer, was the composer of the day at Mme. Buckhout's musicale at her New York studio on Saturday afternoon, March 24. The program presented follows:

"Wiegenlied," "Ich liebe Dich," Mme. Buckhout; Berceuse for Violin, Harriet Rosenthal; "Home they brought her Warrior dead," "My World," Babetta Huss; "While Larks with little Wing," "Haidenroeslein," "It was a Lover and his Lass," Mme. Buckhout; Prelude in D, Op. 17, "La Nuit," Op. 21, Valse, A Major, Op. 20, Mr. Huss; "After Sorrow's Night," "My Jean," "Suppose" (dedicated to Mme. Buckhout), Mme. Buckhout; Sonata for Violin and Piano, G Minor, Op. 19, Miss Rosenthal and Mr. Huss.

Mme. Buckhout sang brilliantly and with excellent enunciation. She had to repeat "My Jean" and "Suppose," dedicated to her, and also at the end of the concert she was prevailed upon to sing the "Wiegenlied" again. Miss Huss gave great dramatic intensity to "Home They Brought Her Warrior, Dead" and sang "My World" with fine, sustained tone.

Miss Rosenthal played her part in the splendid Huss sonata, one of the few significant sonatas for violin and piano by an American, with fire, and in the exquisite second movement she revealed the required intimate feeling. The "Berceuse Slave" she also did charmingly. Mr. Huss supplied all the accompaniments and gave great pleasure in his group of solos, the Valse, Op. 20, winning immediate favor.

Salvatore de Stefano, the harpist, is fulfilling a number of private engagements. Among others he will play at the homes of Mrs. Reginald Finck, Mrs. Maurice Wertheim and Mrs. Vincent Astor.

MINNEAPOLIS DOES HOMAGE TO KNEISELS

Rudolph Reuter Aids at Final Concert—Oberhoffer Offers Earl Towner's Work

MINNEAPOLIS, MINN., April 2.—The exalted mood created by the Kneisel Quartet on Wednesday evening was tinged by a bit of sadness in the knowledge that this was its last appearance in Minneapolis. The First Unitarian Church was nearly filled. The applause seemed more a loving expression of grateful appreciation than the ordinary voicing of satisfaction in the hearing of beautiful music. The program included Schumann's Quintet in E Flat Major, with Rudolph Reuter, pianist, whose excellent playing was matched by a sensitive comprehension of its place in artistic ensemble.

The popular concert of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, introduced Earl Towner's March from his "First American" Suite. The work disclosed a dearth of thematic material. Warren Proctor, tenor, proved a satisfactory assisting soloist.

F. L. C. B.

Paderewski Enthusiastically Greeted in Recital at Bridgeport, Conn.

BRIDGEPORT, CONN., March 29.—Paderewski gave a recital in the Park Theater last evening before a highly enthusiastic audience. At the close of his superbly performed program there was a veritable furore and the famous pianist was obliged to add a number of encores. His program was made up of works by Handel-Brahms, Beethoven, Schumann and Chopin.

W. E. C.

DUNCAN STIRS WITH NOTE OF PATRIOTISM

Swathed in Stars and Stripes, Dancer Becomes a Veritable Goddess of Liberty

Isadora Duncan and five of her pupils held the stage of the Metropolitan Opera House last Wednesday afternoon from 3 o'clock until 6.15 in a program of dances that ranged from severely classical interpretations of Beethoven and Schubert symphonies to graceful, dainty Schubert and Brahms waltzes, and concluding with the stirring "Marche Lorraine" of Ganne, two Chopin Polonaises and the thrilling "Marseillaise."

Since Miss Duncan has introduced the patriotic note into her performances, they have gained new life and a large following. At both her appearances this season tremendous outbursts of enthusiasm have greeted the dancer as she stood revealed on the stage as the *Spirit of France*. The audience rose to its feet,

cheered wildly and still more so when Miss Duncan, discarding the scarlet robe that she uses in "La Marseillaise," disclosed herself as a veritable Goddess of Liberty, swathed in the Stars and Stripes.

A fitting preamble to the "Marseillaise" was Louis Ganne's "March Lorraine," an effective call to battle. Honors in this number fell to Miss Duncan's gifted pupils, who tripped in review before her with the grace and suppleness of lithe greyhounds, as they defiantly waved scarfs that suggested the tri-color in design. Amid great applause, the number was repeated.

An orchestra conducted by Oscar Spirese provided the music for the dancers and played several solo numbers in admirable style. The Tchaikowsky Andante Cantabile for strings alone was especially well done. On April 11 the same program will be given. H. B.

Percy Hemus Sings in Home Town, Where He Was Once a Choir Boy

TOPEKA, KAN., March 30.—Percy Hemus, baritone, gave a concert at the First Baptist Church, March 27, which was among the real musical treats of the season. An appreciative audience

in the program by Mrs. Alma Clayburgh, soprano. The net receipts of the concert exceeded \$2,500.

IMPROVISES ON 'BISPHAM'

"D. B." Theme Elaborated Upon by Huss at Reception to Baritone

Mr. and Mrs. Henry Holden Huss gave a reception at Mr. Huss's studio in Steinway Hall, New York, on Thursday afternoon, March 22, in honor of David Bispham. There was a gathering of persons prominent in the social and artistic world.

Mr. Bispham graciously sang Mr. Huss's setting of "The Seven Ages of Man," which he has presented on his programs a number of times in recent years, giving a wonderful interpretation of it. A galaxy of piano performances included Eleanor Payez in pieces by Brahms and Liszt, Marion Coursen in Mozart's D Minor Fantasy, Edwin Stodola in Rubinstein's "Staccato Etude" and Ferdinand Himmelreich in his own transcription of Strauss's "Voce di Primavera. As a finale Mr. Huss was asked to improvise, a thing which he does fascinatingly; Mr. Stodola suggested as a theme "D. B.," the initials of the distinguished guest of the day. It was on that that Mr. Huss built his splendid improvisation, which won warm favor from all present.

Name Biennial Contest Winners

The National Federation of Musical Clubs has announced the following young professionals chosen to appear in the contest at the biennial in Birmingham, April 18:

First district—piano, Dorothea Neebe; voice, Marie Loughney; violin, Caroline Powers. Second district—piano, Frances Hill Stovall; violin, Jeanne Alexander. Third district—piano, Solon Robinson; voice, Daisy Maud Webb. Fourth district—piano, Florence Bettray; voice, J. Edwin Johnston; violin, Graham Harris. Fifth district—piano, Julia Rebell; voice, Cora Thome; violin, Mr. Bartlett.

FRANK POLLOCK'S RECITAL

Popular Tenor Sings Before Distinguished New York Gathering

Frank Pollock, the popular tenor, formerly of the Manhattan Opera and Hammerstein's London Opera Company, gave a New York concert before a brilliant audience in the Ritz Carlton ball room on Thursday evening, March 29. Many prominent hostesses brought their guests from their dinner parties and when all were assembled the hall resembled a night at the opera. The house was filled to its utmost capacity, people overflowing into the foyer. Some of the best known people in the social and musical world were present. Among them were:

Duke and Duchess de Richelieu, Duchess de Chaulmes, Countess of Kingston and her niece, Pearl Pertram; Lady Colebrook, Mme. Frances Alda, Mme. Maria Barrientos, Mme. Louise Edvina, Mme. Marcella Sembrich, Mrs. Cornelius Vanderbilt, Mr. and Mrs. Marshall Orme Wilson, Mrs. John R. Drexel, Mr. and Mrs. Edmund L. Baylies, Mr. and Mrs. Harry Harkness Flagler, Mrs. Frederic Nielson, Mrs. Clarence Gray Dinsmore, Mr. and Mrs. Newbold Leroy Edgar, Mrs. Frances Burke Roche, Mr. and Mrs. Anthony Drexel Biddle, Louise Ward McAllister, Mrs. Oliver H. P. Belmont, Judge and Mrs. Elbert H. Gary, Mr. and Mrs. Charles M. Schwab, Mr. and Mrs. James Lowell Putnam, Mr. and Mrs. Charles F. Hoffman, Mr. and Mrs. James B. Clews, Capt. Joseph R. De Lamar, Alice Van Rensselaer, Mrs. Lawrence Townsend, Mrs. Charles H. Marshall, Elsie de Wolfe, James de Wolfe Cutting, Col. T. Bentley Mott, Mrs. Paul Martin, Mrs. William Jay, Albert Morris Bagby, Mr. and Mrs. Clarence Whitehill, Lady Duff-Gordon, Henry K. Hadley, Mrs. Adolf Ladenburg, Elsa Maxwell, Mr. and Mrs. Reginald de Koven, Mrs. Herman Oelrichs, S. Montgomery Roosevelt, Mr. and Mrs. James Speyer.

Mr. Pollock sang his offerings in an artistic manner and was ably assisted

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ORANGE, N. J.—Antoine de Vally, tenor, gave a recital, March 29, in East Orange High School in aid of the Belgian war sufferers.

ST. LOUIS, MO.—At the recital of pupils of Shirley Brooks, given at his studio recently, Edith Piper, a young soprano, displayed a fine voice in the execution of two difficult operatic arias.

TALLADEGA, ALA.—Maud Cuney-Hare, lecturer and pianist, and William H. Richardson, baritone, gave a pleasurable recital before the student body of Talladega College, at Talladega, Ala., on March 16.

BROOKLYN, N. Y.—Dvorak's "Stabat Mater" was given at St. James' Episcopal Church in Brooklyn on March 25, with a quartet consisting of Marie Stoddard, soprano; Helen Weiller, contralto; Roy Steele, tenor, and Albert Wiederhold, basso.

WASHINGTON, D. C.—Among those who recently assisted at the lobby concerts at the Y. M. C. A. were Josephine T. Gould, Mrs. James Dickinson, Lillian Nichol, H. S. Moreton, Grace G. Myer, Emma Cohen, Harry Dinowitz and John R. Monroe.

TAUNTON, MASS.—Grace Bonner Williams, soprano, and Raymond Havens, pianist, gave a joint recital here on Monday, March 26, before the Taunton Woman's Club. The sterling abilities of these artists gave the utmost pleasure to a large audience.

BOSTON.—Alfred Brinkler, F. A. G. O.; John Herman Loud, F. A. G. O., and Frank Stewart Adams, A. A. G. O., were the performing artists for the fiftieth organ recital of the New England Chapter of the American Guild of Organists, given in the Park Street Church, March 29.

NEW HAVEN, CONN.—A Lenten musicale was given at the residence of Mrs. A. G. Fisher on March 24 by Jeannette Fisher, pianist, and Griffith E. H. Hughes, baritone. These able artists were assisted by Thelma and Phyllis Arnold, Leland Richardson and Walter C. Gile.

WARREN, OHIO.—The 1883rd program presented by Dana's Musical Institute, Warren, was an evening of Russian music presented March 28 by the D. M. I. Military Band and soloists under the direction of Ross Hickernell. The soloists were Mrs. Eve Burgess-Caldwell and Paul Weeks.

WHEELING, W. VA.—Mme. Emil Fischer, soprano, gave a successful recital in the auditorium of the Y. W. C. A. on the evening of March 27. Her program included operatic arias in Italian and French, *lieder* and English and American songs. She was heard by a good-sized, appreciative audience.

CHICAGO.—A special summer course in Evangelistic singing and playing is announced by the Moody Bible Institute of Chicago for the six weeks extending from June 27 to Aug. 8. The Institute has a strong music department, under the supervision of Dr. D. B. Towner, the hymn writer.

NEWARK, N. J.—The second annual concert of the First German Presbyterian Church was held on March 28 under the direction of Lily P. Weiss, soprano. Assisting were Mary V. Potter, contralto; Frank L. Shackleford and John J. Kreidler, baritones, and James Philipson and C. Forman Smith, organists.

NEWARK, N. J.—Advanced pupils of Lillian Jeffreys Petri gave a piano recital at the Petri studios on March 22. Participating were Mrs. Frederick Egner, Mrs. W. W. Wyckoff, Elsie Littell Condit, Hazel Tolson, Mrs. W. Wilde and Carl A. Giese. The program included difficult numbers by Scarlatti, Bach, Beethoven, Chopin and Wagner, which were skilfully played.

NEWBURYPORT, MASS.—Under the auspices of the Newburyport Musical Club, Mrs. Charles S. Holton, president, an enjoyable musicale was given at Unitarian Parish Hall on March 21. The club was assisted by Ferdinand Lehnert and Leah Louis Morgan. Mrs. Clara H. Raymond was the accompanist.

BRIDGEPORT, CONN.—Harry Howe Whitaker, organist and choir director at the Park Congregational Church, has resigned to accept the post of organist at All Saints' Episcopal Church, Brooklyn. Clayton P. Stevens, public school music supervisor in this city, has accepted the place left vacant by Mr. Whitaker's resignation.

NEWARK, N. J.—Philip Gordon lectured before a large audience on March 25 on "Aida." Mercadante's "Seven Last Words" was performed by the choir of St. Joseph's Church on March 25. The soloists were Mrs. Aimee A. Smack, soprano; Gertrude McDermott, contralto; Joseph O'Toole, tenor, and Charles Gallagher, basso.

BRANFORD, CONN.—A study recital, illustrating various problems of piano playing, was given March 21 by the freshman class of Arthur Schuckai's course for high school students. The participants were Mavis Page, Anna Lay, Lamira Houck, Anna Waters, Eugenie Bauers, Anita Kimball, Elfrieda Voos and Clara Henze.

WATERLOO, IOWA.—The Waterloo Symphony Orchestra is to be reorganized and rehearsals resumed. It will be composed of the best musical talent in Waterloo strengthened by musicians who will come to the city to become members. C. D. Boomhower is the director and Mrs. Rose Reichard Marshall and Mrs. Wilma B. Galloway will lead the violin section.

BOSTON.—Stephen Townsend, baritone; Alice McDowell, pianist; Lora May Lampert, soprano, and Gladys Joyce, violinist, presented the program at the Musical Art Club's concert, in Jacob Sleeper Hall, March 29. Miss Joyce was accompanied by Mrs. George Owen; J. Angus Winter played for Mr. Townsend and Wells Weston similarly served Miss Lampert.

AMSTERDAM, N. Y.—John Barnes Wells, the tenor, recently gave a highly successful recital in the Second Presbyterian Church, the event being given for the benefit of the choir fund. His entire program was sung in English. A feature was the cycle, "In a Northern Garden," written by Mr. Wells's accompanist of the evening, Edgar Belmont Smith. The work was warmly applauded.

MONTCLAIR, N. J.—A concert was given in the South Presbyterian Church, March 20, under the direction of Mrs. Adelaide Wiggins. The participants were the chorus of the Montclair Women's Club, under the leadership of Mrs. Wiggins; Grace Seeley, soprano; Mrs. Alfred Diller, violin; Mrs. R. J. Fenner, contralto, and Mrs. Barry Smith and Miss Fenner, accompanists.

MORGANTOWN, W. VA.—One of the best concerts heard this year at West Virginia University was that given on March 19 in Commencement Hall, under the direction of Margaret Horne. Violin solos and various instrumental ensemble numbers were worthily presented by Herbert Briggs, Fred Howell, Pearl Morgan, Mary Dille, May Coulson, Miss Horne, Miss Tuckwill, Miss Hardy and Mr. Bishop.

NEW ROCHELLE, N. Y.—An excellent musicale was given in Republican Hall on March 20 by Mrs. George L. Cade (Clayton Thomas), soprano; Ruth Geils, violinist, and May Louise Roberts, pianist. A novel feature of the program was a cycle of Japanese "Festival Songs" by Mrs. Cade, interpreted by the composer in costume. Mrs. Cade also sang three of her own settings of Shakespearean songs.

GUNNISON, COL.—The Cecilian Glee Club of Colorado State Normal School gave "King Rene's Daughter," a cantata by Henry Smart, at the Methodist Church on the evening of March 31. Alberta Rogers directed. The principal performers in this tuneful work were Margaret Sanford, Florence Uglow, Agnes Walker, Ursula Shoemaker and Margaret Livesley. G. Davis Brillhart provided the accompaniments.

BRIDGEPORT, CONN.—At the annual meeting of the Bridgeport Oratorio Society, held on March 20 in Presbyterian Hall, the following directors were again elected: Mrs. Charles D. Davis, R. M. James, Mrs. F. B. Grannis, Anne Hartigan and Samuel Beardsley, who, with the directors whose term of office has not yet expired, will comprise the board for the current year. The present officers of the society were also re-elected.

CHESTER, PA.—Havrah Hubbard was the principal attraction at the Reciprocity Day exercises conducted under the direction of the New Century Club. Preceding his able presentation of "Hänsel and Gretel" and "The Secret of Suzanne," Mr. Hubbard emphasized the need of singing grand opera to the English text. Claude Gotthelf accompanied Mr. Hubbard and scored an individual success with several piano solos.

TACOMA, WASH.—A concert was given recently by the St. Cecilia Club complimentary to the Business Girls' Club of the Y. W. C. A., in the auditorium of the latter organization. The program was arranged by Mrs. B. B. Broomell, president, and the soloists were Mme. Hesse-Sprotte, director of the club, and Helen Krefting. A featured attraction at the Pantages Theater is the Operatic Sextet, under the leadership of Mme. Hesse-Sprotte.

ATLANTIC CITY, N. J.—The Lenten musicales recently given under the auspices of the Crescendo Club of this city were attended by large and appreciative audiences. The following artists participated in the various programs: Mrs. Lillian B. Albers, Mrs. Kathryn K. Worcester, Mrs. Ida T. Bolte, Mrs. Alice Sachse, Ruby Pryor and Marion Parsons. These musicales were given for charity and took place in the chapel of the First Presbyterian Church.

HARTFORD, CONN.—Efficiently directed by Ralph L. Baldwin, the combined glee clubs of Hartford High School gave an excellent concert in Broad Street Assembly Hall on March 16. Bruch's cantata, "Fair Ellen," was the feature of the imposing program. In this work the solos were sung by Marie J. Roselle and Robert A. Mercer. Instrumental solos were contributed by Lucy R. Clarke, pianist; Israel Levy, violinist, and D. M. Andrews, trombonist.

KANE, PA.—Dr. Matthew Lundquist, organist, gave his second Lenten recital in the Swedish Lutheran Tabernacle Church on the afternoon of March 23. He was assisted by Mrs. Matthew Lundquist, soprano. In the same church, on March 15, Max Shapiro, violinist, inaugurated the artist series being given under the auspices of the Kane School of Music, Dr. Lundquist, director. Mr. Shapiro's accompanist was Edith Friedman. The latter also contributed a solo group.

TACOMA, WASH.—The concert given at the Orting High School Auditorium on March 23 marked the professional debut of the Tacoma String Quartet and a packed house greeted the players. C. d'Alessio, violinist, and Robert Weisbach, pianist, played Beethoven's Violin Sonata, Op. 30, No. 7. Mr. d'Alessio also gave two violin solos, one being a Mazurka de Concert of his own composition. The assisting soloists were Liszt d'Alessio, clarinetist, and Norma d'Alessio, pianist.

WHEELING, W. VA.—Under the auspices of the music department of the Woman's Club a program of American compositions was given on March 29. The soloists were Mrs. Elsie Fischer-Kincheloe, Mrs. Anna H. Otto, Mrs. J. L. B. Connelly, Mrs. D. A. MacGregor, Dora Neiminger and Mrs. Edward W. Stifel. The composers represented were Nevin, MacDowell, Homer, J. H. Rogers, Ward-Stephens, Henry Gerwig, Burleigh, Kramer, Salter, Mana Zucca, Mrs. Beach and Gertrude Ross.

NEW ROCHELLE, N. Y.—The following pupils of George L. McMillan participated in an excellent piano recital at the residence studio of their teacher, on March 23: Rumsey M. McGregor, Robert G. McGregor, Jr.; Lucy Barnard, Elsie Whitman, Julia Whitman, Louise

McGregor, Mrs. J. Herbert Brown, Ernest B. Wheeler and Oliver W. McClintock. The assisting artists were Brooks Morris, violinist, and Lucille Karpen, reader. Mr. McMillan was the accompanist.

SAN JOSE, CAL.—Recent recitals at the Pacific Conservatory of Music were given by Frances Marten, Lenora J. Moodey and Mamie F. Jensen, pianists. Misses Moodey and Jensen were assisted in their joint recital by Nathan Landsberger, violinist, and Jan Kalas, 'cellist, both of the conservatory faculty. The De Lorenzo String Quartet gave a recital at the Hester Grammar School. Alexander Skavenaa, violinist, and Mathilda Skavenaa, pianist, newcomers to this city, gave an introductory recital at the First Baptist Church.

ALBANY, N. Y.—The music section of the Woman's Club of Albany held its final meeting of the season recently. The participants were Mrs. Andrew MacFarlane, Frances DeVilla Ball, Mary Comstock, Florence Page, J. Reid Callanan, Mrs. J. H. Hendrie, Cordelia L. Read and Mrs. Abiel M. Smoth. Harry Alan Russell, organist and choirmaster of All Saints' Cathedral, gave an organ recital recently. Frederick H. Candlyn, Mus. B., organist of St. Paul's Church, gave a recital, assisted by Mary C. Tanner, violinist, of Smith College.

SEATTLE, WASH.—Before the Musical Art Society, March 26, Mrs. Clara M. Hartel gave a reading of the Strauss opera "Rosenkavalier," assisted by Anna Grand Dall, pianist, and Leonora Friedland, soprano. Dr. B. C. Blodgett, for many years dean of music at Smith College, gave an illustrated lecture on "The Influence of the Classics on Modern Music" at the meeting of the Ladies' Musical Club, March 26. Dr. Blodgett was assisted by Gwendolyn Geary, soprano; Mrs. A. M. Beeler, contralto, and Mrs. M. J. Whitson, violinist.

POUGHKEEPSIE, N. Y.—Charles Gilbert Spross, the American pianist and composer, and W. J. Baltzell, editor of the *Musician*, were the guests of honor at the third quarterly meeting of the Dutchess County Association of Musicians, held Thursday evening, March 8, at the home of Mrs. John E. Adriance. The program included a number of Spross compositions, with the composer at the piano, assisted by Mrs. George H. Van Veghten, soprano, and Fred L. Brown, tenor. Mr. Baltzell spoke on "The Music Teacher and the Community."

ROCKFORD, ILL.—A patriotic concert was given March 29 at Second Congregational Church by the Rockford Mendelssohn Club. The program was given by the Mendelssohn Club male chorus, Barber-Colman Glee Club, Sveas Soner chorus, Nevius Post, the G. A. R. fife and drum corps, the Barber-Colman band and a chorus of trumpeters. The program closed with "The Star-Spangled Banner," sung by the united forces, led by Mrs. A. D. Early, contralto. Mrs. Chandler Starr was the pianist, Mrs. Fred Moffatt organist. Credit for the affair is given Mrs. A. D. Early, chairman. Nathan William MacChesney of Chicago spoke on "Patriotism."

WASHINGTON, D. C.—At a recent musical tea given under the auspices of the faculty of Studio Hall a program of charm and merit was offered by Mrs. Charles Fairfax, soprano; George N. Thompson, pianist, and Harry Waller, violinist. Those who contributed to the recital given recently at the Arts Club were Caroline Curtiss, soprano, and the Arts Club Trio, composed of Mrs. Duff Lewis, violinist; Mabel Linton, pianist; Dore Walten, 'cello. Mme. Scudo-Ragmand and Mrs. Day, pianists; Mrs. Duff Lewis, violinist, and Mrs. W. T. Wheeler, vocalist, offered the program for the weekly hour of music by the Friday Morning Music Club.

YORK, PA.—The largest male chorus ever heard in this city gave several numbers at the mass meeting held in the Heidelberg Reformed Church on March 25. The chorus consisted of 150 members and was directed by the Rev. R. R. Rodas. Employees of the several large industrial plants of the city make up the membership. The Rev. W. S. Kerschner, pastor of the Heidelberg Church, presided at the piano. Alfred Heuter was heard in cornet solos. Mrs. Thamine Cox, soprano, of Harrisburg, and Elizabeth Hammond, 'cellist, of New York, appeared in the last of the series of musical entertainments for the benefit of the Protective Aid Society, given March 22, at the home of Mrs. George S. Schmidt.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

Individuals

Abbott, Margaret—Lindsborg, Kan., Apr. 8; Gloversville, N. Y., Apr. 19.
Adler, Clarence—Elizabeth, N. J., Apr. 13; East Orange, N. J., Apr. 18.
Alcock, Merle—Providence, R. I., Apr. 15.
Alexander, Arthur—Chicago, Apr. 7.
Althouse, Paul—Brooklyn, Apr. 9; Baltimore, Apr. 13; Providence, R. I., Apr. 15; Holyoke, Mass., Apr. 17; East Orange, Apr. 18.
Auld, Gertrude—Boston, Apr. 12.
Austin, Florence—Baltimore, Apr. 9; Wilmington, Del., Apr. 11; Trenton, N. J., Apr. 13; Harrisburg, Pa., Apr. 16; Johnston, Pa., Apr. 18; Altoona, Pa., Apr. 20; Williamsport, Pa., Apr. 23.
Bauer, Harold—New York (Ritz), Apr. 12 and 20.
Beebe, Carolyn—Bridgeport, Conn., Apr. 9.
Biggs, Richard Keys—New York (Washington Irving High School), Apr. 8, 15, 22, 29.
Bloch, Alexander—New Rochelle, Apr. 10; Mt. Vernon, Apr. 15.
Brenska, Zabetta—Holyoke, Mass., Apr. 17.
Brines, M. J.—Chicago, Apr. 11; Riverside, Apr. 12; Mason City, Ia., Apr. 18, 19; Chicago, Apr. 24.
Brigham, Eleanor—Boston, Apr. 9.
Burg, Frederick—New York (Æolian Hall), Apr. 10.
Castles, Amy—New York (Carnegie Hall), Apr. 11.
Cherniavsky, Leo, Jan and Mischel—New Zealand; Auckland, Apr. 7, 9; Paeroa, Apr. 10; Waihi, Apr. 11; Te Aroha, Apr. 12; Thames, Apr. 13; Rotorua, Apr. 14; Auckland, Apr. 17; Hamilton, Apr. 18; Cambridge, Apr. 19; Te Kuiti, Apr. 20; Hunterville, Apr. 21; Taihape, Apr. 23.
Clark, Charles W.—Houston, Tex., Apr. 15.
Claussen, Julia—Kansas City, Apr. 20.
Copeland, George—New York City, Apr. 18.
Culp, Julia—Boston, Apr. 6, 7; Akron, O., Apr. 9; Dayton, O., Apr. 12; Oxford, O., Apr. 13.
Dadmun, Royal—Minneapolis Symphony Orchestra, spring tour, Apr. 7, seven weeks.
Dambols, Maurice—New York (Æolian Hall), Apr. 21.
Eldridge, Alice—Rockland, Mass., Apr. 12.
Deru, Edouard—New York (Æolian Hall), Apr. 16.
Elman, Mischa—Boston, Apr. 15.
Fay, Maude—Santa Barbara, Apr. 9; Los Angeles, Apr. 12; San Jose, Apr. 15; San Francisco, Apr. 17; Oakland, Cal., Apr. 20.
Ferguson, Bernard—New York City, Apr. 13; Brookline, Mass., Apr. 15.
Fiqué, Carl—Brooklyn, Apr. 6 and 9; New York (Waldorf), Apr. 12.
Fremstad, Olive—New York (Æolian Hall), Apr. 14.
Gabrilowitsch, Ossip—New York (Æolian Hall), Apr. 15.
Gebhard, Heinrich—Newport, R. I., Apr. 19.
Genovese, Nana—Stamford, Conn., New Haven, Hartford, Bristol, in April.
Gideon, Henry L.—Boston, Apr. 13; Lynn, Mass., Apr. 18; Boston, Apr. 20, 24.
Gideon, Constance Ramsay—Boston, Apr. 13; Whitman (aft.), Apr. 20; Boston (evg.), Apr. 20; Boston, Apr. 24.
Gilbert, Hallett—San Francisco, Apr. 8; Oakland, Cal., Apr. 15.
Guilbert, Yvette—New York (Maxine Elliott Theater), Apr. 10, 13.
Guthelf, Claude—Cattine, Me., Apr. 6.
Gunn, Kathryn Platt—Brooklyn, N. Y., Apr. 6, 8; Locust Valley, L. I., Apr. 15.
Hackett, Arthur—Manchester, N. H., Apr. 8; Woonsocket, R. I., Apr. 9; Brockton, Mass., Apr. 17.
Hamlin, George—Delaware, O., Apr. 9; Galesburg, Ill., Apr. 19.
Hare, Maud Cuney—Augusta, Ga., Apr. 6.
Havens, Raymond—Salem, Mass., Apr. 10.
Hayes, Helen Augusta—New York (Æolian Hall), Apr. 17 (pupils).
Hazard, Marguerite—New Rochelle, N. Y., Apr. 10; Mt. Vernon, N. Y., Apr. 12.
Hemenway, Harriette Sterling—Brookline, Mass., Apr. 15; Danville, Va., Apr. 19, 20; Windsor, Vt., Apr. 24.
Hempel, Frieda—Toledo, O., Apr. 12.
Heyman, Katherine Ruth—Houston, Tex., Apr. 12; New Orleans, Apr. 16.
Hofmann, Josef—New York (Carnegie Hall), Apr. 14.
Howell, Dicie—Newark, Apr. 12.
Hubbard, Havrah (Operalogues)—Cattine, Me., Apr. 6; Gardner, Mass., Apr. 10; New York, Apr. 12; Bridgeport, Conn., Apr. 20.
Huss, Henry Holden—New York (Comedy Theater), Apr. 16.
Jacobinoff, Sascha—Philadelphia (Bellevue Stratford), Apr. 19.
Jefferds, Geneva—Brookline, Mass., Apr. 15.
Jomelli, Mme. Jeanne—San Francisco, Apr. 8; Oakland, Cal., Apr. 15.
Kaiser, Marie—Oskaloosa, Ia., Apr. 16; Minneapolis (Apollo Club), Apr. 17; Marysville, Mo., Apr. 18; Lawrence, Kan., Apr. 19; Salina, Kan., Apr. 20; Hutchinson, Kan., Apr. 21.
Karle, Theo.—Seattle, Apr. 7, 8; Everett, Wash., Apr. 9; Bellingham, Apr. 10; Olympia, Apr. 11; Centralia, Apr. 12; Vancouver, Apr. 13.
Kreidler, Louis—Chicago, Apr. 2; Milwaukee, Apr. 15.
Kurt, Melanie—Cincinnati, O., Apr. 13, 14.
Land, Harold—Trenton, N. J., Apr. 8; Yonkers, N. Y., Apr. 9.
Lawton, Ralph—New York (Æolian Hall), Apr. 17.
Leginska, Ethel—Providence, R. I. (Boston

Symphony Orchestra), Apr. 10; San Antonio, Tex., Apr. 14; Denton, Tex., Apr. 16; Sherman, Tex., Apr. 17; Arkansas City, Kan., Apr. 19; Sioux Falls, S. D., Apr. 23.

Littlefield, Laura—Boston (Apollo Club), Apr. 17.
MacCue, Beatrice—New York (Waldorf-Astoria), Apr. 9.

MacLaren, Gay Zenola—Charleston, W. Va., Apr. 7; Granville, O., Apr. 24.

McMillan, Florence—Atlantic City, Apr. 8; Boston, Apr. 12; Chicago, Apr. 14; Iowa City, Apr. 16; Milwaukee, Apr. 20; Briarcliff Manor, Apr. 22; Stamford, Conn., Apr. 23.

Martin, Frederic—Newark, N. J., Apr. 6, 8; Brooklyn, N. Y., Apr. 15; Danville, Va., Apr. 19, 20.

Middleton, Arthur—Albany, N. Y., Apr. 13; Buffalo, Apr. 16; Athol, Mass., Apr. 18.

Miller, Christine—Columbus, O., Apr. 10; Greenville, Pa., Apr. 11; Greenfield, Mass., Apr. 17; Philadelphia, Apr. 19; Little Rock, Ark., Apr. 23.

Miller, Reed—Jacksonville, Fla., Apr. 14; Brunswick, Ga., Apr. 15; Waycross, Ga., Apr. 16; Savannah, Ga., Apr. 18; Charleston, S. C., Apr. 19; Orangeburg, S. C., Apr. 20; Sumter, S. C., Apr. 21; Darlington, S. C., Apr. 22; Fayetteville, N. C., Apr. 23.

Morrisey, Marie—Wisconsin territory, Mar. 31 to Apr. 12; Pittsburgh, Apr. 20; Brooklyn, Apr. 23; New York City, Apr. 24.

Moses, Myrtle—Delaware, O., Apr. 9.

Mukle, May—New York (Comedy Theater), Apr. 16.

Nicolay, Constantine—New York (Æolian Hall), Apr. 7.

Noack-Fiqué, Katharine—Brooklyn, Apr. 6 and 9.

Orrell, Lucille—Brooklyn, Apr. 20.

Paderewski, Ignace—Boston, Apr. 7.

Parks, Elizabeth—Lindsborg, Kan., Apr. 6, 7, 8; Dobbs Ferry, N. Y., Apr. 13 and 18.

Pasvolsky, Clara—New York (Princess), Apr. 10.

Peege, Charlotte—Indianapolis, Ind., Apr. 12.

Purdy, Constance—York, Pa. (Woman's Club), Apr. 11.

Rasely, George—Dobbs Ferry, Apr. 19.

Rankl, John—Milwaukee, Apr. 19.

Renard, Rosita—New York (Æolian Hall), Apr. 16.

Reuter, Rudolph—Spartanburg, S. C., Apr. 15; Macon, Ga., Apr. 17.

Rogers, Francis—Exeter, N. H., Apr. 14; Boston, Apr. 16; New York, Apr. 21 and 23.

Schutz, Christine—St. Louis, Apr. 18.

Seagle, Oscar—Troy, N. Y., Apr. 12; Glens Falls, N. Y., Apr. 13; Jamesville, O., Apr. 16; Indianapolis, Apr. 17; Chicago, Apr. 21; Little Rock, Ark., Apr. 23.

Shaw, Loyal Phillips—Providence, R. I., Apr. 18.

Simmons, Williams—Pittsburgh, Apr. 15.

Spross, Charles Gilbert—Poughkeepsie, N. Y., Organ Recital, Apr. 6; New York, Apr. 14; Franklin, Pa., Apr. 17; Binghamton, N. Y., Apr. 19; Wilmington, Del., Apr. 24.

Staberg-Hall, Mrs.—New York (Æolian Hall), Apr. 13.

Symonds, Wright—Gloucester, Mass., Apr. 8; Boston, Apr. 11.

Smyth, Ethelynde—Salem, Mass., Apr. 11.

Suits, Monica Graham—Chicago, Apr. 16.

Thatcher, Burton—Chicago, Apr. 11.

Thibaud, Jacques—New York (Ritz), Apr. 12 and 20.

Troxell, Charles—New York (St. Agnes Church), Apr. 8; New Rochelle, N. Y., Apr. 15; Easton, Pa., Apr. 24.

Van Barentzen, Aline—Chicago, Apr. 11.

Van Dresser, Marcia—New York Apr. 12, 15, 19.



James W. Morrisey

James W. Morrisey, at one time a leading director and impresario, died suddenly on March 29 in the Hotel Normandie, New York. Although he had amassed several fortunes from time to time in his theatrical enterprises, Mr. Morrisey died penniless and without a home. He was sixty-four years of age. Of recent years he had supported himself by the sale of a book he wrote portraying the careers of well-known actors and actresses with whom he had been associated. The Actors' Fund took charge of his burial. It is believed that he had a daughter living somewhere near New York, but she could not be located.

Mr. Morrisey was born in Ireland and came to America when he was four years old. His first connection with opera was when he sold librettos with Maurice Grau, later also a famous impresario, at the old Théâtre Français, in West Fourteenth Street. He later opened a theater ticket agency in Chickering Hall. He was treasurer of the Grand Opera House under the management of Jay Gould and James Fisk for five years, and when Augustin Daly took it over he remained three more years. He next managed the Emma Abbott English Grand Opera Company, one of the best opera organizations of the period, for five years. He represented Joseph Brooks in the management of the tour of Charles

Van der Veer, Nevada—Jacksonville, Fla., Apr. 14; Brunswick, Ga., Apr. 15; Waycross, Ga., Apr. 16; Savannah, Ga., Apr. 18; Charleston, S. C., Apr. 19; Orangeburg, S. C., Apr. 20; Sumter, S. C., Apr. 21; Darlington, S. C., Apr. 22; Fayetteville, N. C., Apr. 23.

Veryl, Marion—Brooklyn, N. Y., Apr. 11; Springfield, Apr. 13; New York, Apr. 15; New York (MacDowell Club), Apr. 17; Boston, Apr. 24.

Von Hemert, Theodore—New York (Æolian Hall), Apr. 10.

Williams, Grace Bonner—Boston, Apr. 8; Salem, Mass., Apr. 10.

Witherspoon, Mr. and Mrs. Herbert—New York (Carnegie Hall), Apr. 7.

Yeaye, Eugen and Gabriel—New York (Æolian Hall), Apr. 16.

Orchestras, Quartets, Choruses, Etc.

Apollo Quartet—Newton, Mass., Apr. 11; New Britain, Conn., Apr. 13; Lawrence, Mass., Apr. 17; Shelburne Falls, Mass., Apr. 18; Dorchester, Mass., Apr. 19.

Bank's Glee Club—New York (Carnegie Hall), Apr. 7.

Chicago Symphony Orchestra—Chicago, Apr. 6 and 7; Dayton, Apr. 9; Cleveland, Apr. 10; Detroit, Apr. 11; Chicago, Apr. 13, 14; Aurora, Apr. 16; Chicago, Apr. 19.

Cincinnati Symphony Orchestra—Cincinnati, O., Apr. 13, 14.

Community Music, National Conference—New York, June 1.

Criterion Male Quartet—Ridgewood, N. J., Apr. 9; New York City (New York University), Apr. 10; Newark, Apr. 11; Rutherford, N. J., Apr. 13.

Fischer Quartet, Elsa—Hoboken, N. J., Apr. 8.

Gamble Concert Party—Summerville, S. C., Apr. 9; Hazlehurst, Ga., Apr. 12; Ashburn, Ga., Apr. 14.

Glee Club of the Friendly Sons of St. Patrick—New York (Æolian Hall), Apr. 16.

Los Angeles Symphony Orchestra—Los Angeles, Cal., Apr. 6, 7.

New York Chamber Music Society—Bridgeport, Conn., Apr. 9.

People's Symphony Concert—New York (Washington Irving High School), Apr. 7.

Russian Symphony Orchestra—Birmingham, Ala., Apr. 15-21.

Scandinavian Symphony Society—New York (Carnegie Hall), Apr. 14, orchestra and chorus.

Singers' Club of New York—New York (Æolian Hall), Apr. 19.

Sinsheimer Quartet—New York (Market Musicale), Apr. 16; New York (Ethical Culture School), Apr. 20.

Society of Friends of Music—New York (Ritz), Apr. 12.

St. Louis Symphony Orchestra—St. Louis, Apr. 16, 23.

Syracuse University Chorus—Syracuse, N. Y., Apr. 26; soloists, Grace Bonner Williams, Florence Mulford, Frederic Martin, Frank Ormsby, Harry Vibbard.

Festivals

Ann Arbor May Festival—Ann Arbor, Mich., May 2, 3, 4, 5.

Bach Festival—Bethlehem, Pa., June 1.

Chicago Music Festival—Chicago (Auditorium), week of Apr. 23.

Chicago North Shore Music Festival—Evanston, Ill., May 28, 29, 31 and June 2.

Lindsborg Festival—Lindsborg, Kan., Apr. 1-8.

National Federation of Music Clubs—Tenth Biennial Convention—Birmingham, Ala., Apr. 15, 16, 17, 18, 19, 20, 21.

Wyndham, later becoming personal representative of the present Sir Charles Wyndham.

During his career as manager Mr. Morrisey directed the fortunes of many of the greatest dramatic and operatic stars, among them Emma Abbott, Paderewski, Adelina Patti, Campanari, Mme. Ristori, Charles Wyndham, Grace Van Studdiford, Blanche Ring, Cecelia Loftus, Pauline Allemande, Mary Anderson and others. Mr. Morrisey was the first general manager of Madison Square Garden, and remained in that position for four years and then formed an English grand opera company at the Grand Opera House, which later toured the country as the James W. Morrisey Opera Company. In 1906-8 he arranged concerts and musical entertainments at prominent summer resorts.

Mrs. Annie Peat Fink

RACINE, WIS., March 30.—Mrs. Annie Peat Fink died at her home here March 20, after a six-day battle against pleuropneumonia. Mrs. Fink was well known as an organist, having given scores of recitals throughout the country and played on many of the greatest organs of the world. She began the study of the piano in Racine when a small child, and later studied organ with Harrison M. Wild, director of the Chicago Apollo Club, and Wilhelm Middleschulte, organist of the Theodore Thomas Orchestra. She took particular interest in the Eistedfods of the Welsh in this country, officiating as accompanist at many of them. The State of Wisconsin appointed her official organist to play the mammoth organ at the Pan-American Exposition in Buffalo on Wisconsin Day. Among other honors she had the distinction of being the only woman who ever played a recital on the great organ in the Tabernacle at Salt Lake City. In Racine she was for years director of the Choral Club, which she made one of

BROOKLYN CHORUS SINGS STIRRINGLY

Choral Art Club in Appealing Program—Grainger Much Admired Soloist

The Choral Art Club of Brooklyn, of which Alfred Y. Crowell is director, gave the second concert of its fifth season on March 28 at the Academy of Music, with a program that demanded and received a high order of expression. Mendelssohn's "Ave Maria," for eight-part mixed chorus and double quartet of solo voices, with organ, clarinets, bassoons and cellos, was profoundly beautiful and introduced the fine tenor of C. Judson House. "Jesu Dulcis Memoria," by Vittoria (1540?), a motet for four voices; the sustained "Passionsgesang" of Schreck; Verdi's "Requiem Æternam" from the Manzoni Requiem, in five voices, and Liszt's "The Resurrection" from the oratorio, "Christus," were the remaining chorus numbers of the first part of the program. The last named included a mixed quartet and an accompaniment of organ, piano, trombones and drums, and showed the chorus at its best.

Percy Grainger, whose compositions have been strongly featured in concerts of this organization and who has himself appeared with the club, on this occasion took a more extensive part than ever before. His remarkably expressive gift and his rhythmic, tuneful compositions won the hearts of all. Mr. Grainger's interpretation of Liszt's Hungarian Rhapsody No. 2 seemed unsurpassable; it brought a storm of handclapping such as is seldom heard in Brooklyn. The number was preceded by Chopin's somewhat strident Octave Study, Op. 25, No. 10; Posthumous Study in A Flat and Mazurka, C Major, Op. 24, No. 2.

In contrast with the opening choral offerings were the two groups of Grainger compositions that constituted the second half of the program. The well-named "Gay But Wistful," in the style of a London popular song; "Mock Morris Dance," "One More Day, My John," "The Leprechaun's Dance," by Stanford-Grainger, and "Maguire's Kick," by Stanford-Grainger, bore enlivening originality, and two charming encores were added. The chorus took up the reins with "Brigg Fair," "Tiger, Tiger," for men's voices, Mr. House's solos occurring in each; "There Was a Pig Went Out to Dig," for women's voices, and the favorite "I'm Seventeen, Come Sunday." Sidney Dorlon Lowe and William Armour Thayer, as piano and organ accompanists respectively, were efficient supports.

G. C. T.

the leading choral bodies in the State, and for twenty years she was organist of the First Presbyterian Church. She was also accompanist of the Racine Orpheus Club under the direction of Daniel Protheroe. Her husband, Albert Fink, who survives her, is a prominent violinist, head of the violin department in Milwaukee Downer College, and formerly a member of the Theodore Thomas Orchestra and the Damrosch Symphony Orchestra.

F. W.

Channing Ellery

Channing Ellery, manager and owner of the Ellery Band, which was originally known as the Banda Rossa, died in the Brooklyn Hospital on Friday, March 30, in his sixtieth year. Mr. Ellery was descended from William Ellery of Rhode Island, one of the signers of the Declaration of Independence, and was a son of the late George H. Ellery, who was president of the old Lake Erie, Pennsylvania & Southwestern Railroad. He was a graduate of Columbia University and for a time was a journalist. When the Banda Rossa failed, Mr. Ellery reorganized it under his own name and with Taddeo di Girolamo as the leader, traveled all over this country and abroad. His home was at 138 Underhill Avenue, Brooklyn.

Dr. Max Magnus

SAN FRANCISCO, CAL., March 28.—Dr. Max Magnus, a leader in California's German music work, is dead in San Francisco. He headed the Beethoven Music Festival in 1915 and was prominent in many similar enterprises. His death, at the age of sixty-three, revealed the fact that his full name was E. R. Magnus von Schmittholz; he simplified the name on his arrival from Germany in 1874. In 1913 the Kaiser decorated Dr. Magnus with the Red Eagle for his services to German development in the West.

T. N.